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CARL MARIA VON WEBER AND THE "FREISCHÜTZ" PREMIÈRE.

II.

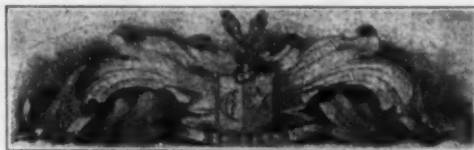
BY ARTHUR M. ABELL.

Weber never repeated the success of the "Freischütz." His "Euryanthe," brought out a couple of years later in Vienna, and his "Oberon," introduced under his personal direction in London in 1826, beautiful works though they are, never gained the hold on the masses that the "Freischütz" did. "Oberon" was written to order for London. The romantic subject appealed to Weber's imagination, but he complained bitterly of the trivialities of the English libretto, and it was his intention to rewrite the opera later, as he always declared that the English version would never be suitable for the German stage. But death claimed him only a few weeks after the "Oberon" première, so he never carried out his intention. The opera has been elaborated, however, by Franz Wüllner and by Slaar. It is still frequently given on the German stage in these two versions as well as in the original edition. In Wiesbaden it has been given one hundred and fifty times in the Slaar version within the last fifteen years.

Weber died of consumption and had been a very sick man during the last few years of his life. Strange to say, the remains of the genius to whom Germany owed so much were not buried on his native soil, but were interred in London, in Moorfield Chapel.

Richard Wagner was the first to point out the disgrace to Germany of allowing the remains of one whose immortal works had shed new luster over the fatherland to rest in foreign soil. He got together a committee of influential people with a view to raising the means for having Weber's body removed from London to Dresden. There was much opposition on the part of Von Lüttichau, the intendant of the Dresden Royal Opera, of which Wagner was at that time conductor. Von Lüttichau, who had no conception of Weber's greatness and mission, pointed out to Wagner that other conductors of the Dresden Opera also might die in a foreign country and that he personally was much opposed to establishing such a precedent. "He

nated by the weird, flickering torchlights and accompanied by Wagner's music, made a profound impression. The burial itself took place the following forenoon, on December 15, and was attended by all the members of the committee, both from Dresden and other cities of Germany,



THE COAT OF ARMS OF THE WEBER FAMILY.

by the personnel of the Dresden Royal Opera, and many other personages of importance.

The most noteworthy feature of the funeral services was a speech by Richard Wagner, which, though his maiden speech, was one of the most remarkable utterances of his whole life. This second burial on German soil was an event full of significance to Richard Wagner, because Weber was the first great composer with whom he came in close contact, and both his music and his personality had made a profound impression on Wagner in early boyhood. It was always a source of great satisfaction to Wagner that it had been through his personal efforts that the remains of Weber were at last interred in German soil.

"For me it was fraught with deep meaning," he writes in his autobiography, "that I, who in my earliest boyhood had been so deeply impressed by Weber's personality and so deeply moved by the news of his death, should now, as a grown man, through this second burial, come, as it were, in immediate personal touch with him again."

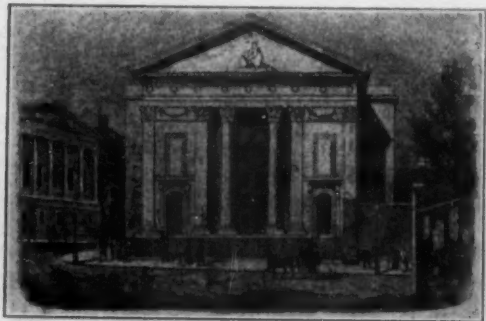
Wagner's speech delivered at the grave is so remarkable both in the choice of language and in the lofty sentiment it conveys that I will first quote it in full in the original for the benefit of those who read German. It is taken from the Leipzig Illustrierte Zeitung of 1844:

"Hier ruhe denn! Hier sie die prunklose Stätte, die uns Deine theure Hülle bewahre! Und hätte sie dort in Fürstengrüften geprangt, im stolzen Münster einer stolzen Nation, wir wagten doch zu hoffen, dass Du ein bescheidenes Grab in deutschem Boden Dir lieber zur letzten Ruhestätte erwählst. Du Gehörtest ja nicht jenen kalten Ruhmsüchtigen an, die kein Vaterland haben, denen das Land der Erde das liebste ist, in welchem ihr Ehrgeiz den üppigsten Boden für sein Gedeihen findet. Zog Dich ein verhängnisvoller Drang dorthin, wo selbst das Genie sich zu Markte bringen muss, um zu gelten, so wandtest Du zeitig genug sehnsuchtsvoll Deine Blicke nach dem heimatlichen Herde, nach dem bescheidenen ländlichen Sitze, wo Dir an der Seite Deines trauten Weibes Lied auf Lied aus dem Herzen quoll. 'Ach! wäre ich wieder bei Euch, ihr Lieben!' was war wohl Dein letzter Seufzer, mit dem Du dort dahinschiedest! Warst nun Du ein so gemüthvoller Schwärmer, wer will uns tadeln, wenn wir gerade mit Dir gleicher Neigung begegnen, wenn wir auch diese Schwärmerei recht innig theilen und gern dem stillen Wunsche nachhingen, Dich wieder bei uns in der lieben Heimat zu haben? O, diese Schwärmerei, sie hat Dich mit sympathetischer Gewalt zum Liebhaber."

Deines Volkes gemacht! Nie hat ein Deutscherer Musiker gelebt, als Du! Wohin Dich auch Dein genius trug, in welches ferne bodenlose Reich der Phantasie, immer doch bliebst Du mit jenen tausend zarten Fasern an dieses deutsche Volksherz gekettet, mit dem er weinte und lachte, wie ein gläubiges Kind, wenn es den Sagen und Märchen der Heimat lauschte. Ja, diese Kindlichkeit war es, die Deinen männlichen Geist, wie sein guter Engel, geleitete, ihn stets rein und keusch bewahrt: und in dieser Keuschheit lag Deine Eigenthümlichkeit: wie Du diese herrliche Tugend stets ungetrübt erhieltst, brauchtest Du nichts zu erdenken, nichts zu erfinden—Du brauchtest nur zu empfinden, so hattest Du auch das Ursprünglichste erfunden; Du bewahrtest sie bis an den Tod, die höchste Tugend. Du konntest sie nie opfern, dieses schönen Erbmales Deiner deutschen Abkunft Dich nie entäussern, Du konntest uns nie verraten! Sieh, nun lässt der Brite Dir

Gerechtigkeit wiederfahren, es bewundert Dich der Franzose, aber lieben kann Dich nur der Deutsche; Du bist sein, ein schöner Tag aus seinem Leben, ein warmer Tropfen seines Blutes, ein Stück von seinem Herzen. Wer will uns tadeln, wenn wir wollten, dass Deine Asche auch ein Theil seiner Erde, der lieben deutschen Erde, sein sollte? Noch ein mal, scheltet uns nicht, Ihr, die Ihr die Eigenthümlichkeit des deutschen Herzens verkanntet, dieses Herzens, das so gerne schwärmt, da, wo es liebt! War es Schwärmerei, mit der wir nach der theuren Hülle unseres lieben Weber verlangten, so war es die Schwärmerei, die uns ihm so verwandt sein lässt, die Schwärmerei, der all' die herrlichen Blüten seines Geistes entkeimten, um deren Willen die Welt ihn bewunderte und wir ihn liebten. Ein Werk der Liebe, glauben wir nun zu verrichten, wenn wir Dich, lieber Weber, der Du nie Bewunderung sondern nur Liebe suchtest, den Augen der Bewunderung entziehen, um Dich den Armen der Liebe zuzuführen. Aus der Welt, vor der Du glänztet, geleiten wir Dich zurück in die Heimat, in den Schloss deiner Familie! Fragt den Helden, der zum Siegen auszog, was ihn am meisten beglückt nach den ruhmvollen Tagen auf dem Felde der Ehre? Gewiss die Heimkehr in das Vaterhaus, wo sein Weib und seine Kinder seiner harren. Und sieh, wir brauchen hier nicht bildlich zu reden; Dein Weib, Deine Kinder harren Deiner in Wirklichkeit.

"Bald vernimmst Du über dieser Ruhestätte den Tritt des treuen Weibes, das so lang, so lange Deine Widerkunft harrete und das jetzt an der Seite des theuern Sohnes die heissesten Liebestränen dem zurückgekehrten Herzensfreunde weint. Sie gehört der Welt der Lebenden—Du bist ein seliger Geist geworden, nicht Aug' in Aug' kann sie Dich begrüßen. Da sandte Gott einen Boten aus, der Dich ganz nah' Aug' in Aug' bei Deiner Heimkehr begrüßen und Dir Zeugnis geben sollte von der unvergänglichen Liebe Deiner Treuen. Deine jüngster Sohn

MOOREFIELD CHAPEL, LONDON.
C. M. von Weber's first burial place, 1826-1844.

showed me," writes Wagner in his autobiography, "that he could not possibly approve of conferring upon Weber's memory such an exaggerated honor, while Morlacchi, who had conducted the orchestra for a much longer time than Weber, had died in Italy, and no one thought of bringing his ashes back to Dresden. 'To what would this lead?' he said. 'Then suppose Reissiger should die while on a summer vacation trip; his wife could just as well demand as Frau von Weber that the body of her husband be brought back with Sang und Klang!'" Wagner did not succeed, according to his own words, in making the difference clear to the intendant, but as the opera houses of Berlin and other cities had contributed to the fund, Von Lüttichau finally conceded to Dresden's contributing her share.

Finally, in 1844, after years of effort on the part of Wagner and his friends, the mortal remains of Carl Maria von Weber were transferred from London to Paris. The elder of Weber's two sons repaired to London personally to conduct the removal of his father's ashes. The coffin was taken by boat up the Elbe, so that the transportation was effected the entire distance by water, and arriving in Dresden at night, the remains were carried through the streets of the city by torchlight. Wagner had composed music for the occasion, utilizing motives from Weber's "Euryanthe." The procession, wending its way slowly through the streets of Dresden in the dead of night, illumined

WEBER'S FINAL RESTING PLACE IN THE CATHOLIC
CEMETERY AT DRESDEN.
Where his body was reinterred in 1844.

ward zu dieser Sendung auserwählt, das Band zwischen Lebenden und Dahingeschiedenen zu knüpfen, ein Engel des Lichtes schwebt er jetzt zwischen Euch und bringt Euch gegenseitige Liebeskunde. Wo ist nun Tod? Wo ist Leben? Wo beide sich in einem so wunderschönen Bund vereinen, das ist des ewigen Lebens Keim! Lass auch uns, Du theurer Dahingeschiedener, mit in diesen Bund treten. Wir kennen dann nicht Tod, nicht Verwesung mehr, nur Blüthe und Gedeihen. Der Stein, der Deine Hülle umschliesst, wird uns dann zu dem Fels der Wüste, dem der Gewaltige eins den frischen Quell ent-schlug; aus ihm ergießt sich in die fernsten Zeiten ein herrlicher Strom stets verjüngten schaffenden Lebens! Du Quell alles Daseins, lass uns dieses Bundes stets eingedenk und würdig sein."

(Translation.)

Let this be thy resting place! Let this unadorned sepulchre contain thy beloved ashes! And even though they might have reposed in a princely tomb in the proudest of cathedrals of a proud nation, yet we will hope that thou wouldst have preferred a modest grave on German soil as thy last resting place. Thou wert not one of those cold, ambitious ones who have no fatherland, whose favorite home is that where their ambition finds the most favorable

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soil for growth. And though a fatal necessity compelled thee to go there where even genius must market its wares, in order to be recognized, yet didst thou soon enough longingly turn thy eyes toward thy native hearth, toward thy modest country home, where at the side of thy beloved wife song after song did gush forth from thy heart. "Ah! that I might be with you, you dear ones!" These, no doubt, were thy last words. And as thou wert a soulful enthusiast, who will blame us for sharing thy enthusiasm and for nourishing the longing desire to have thee with us in thy native country again? O, thy enthusiasm! Its sympathetic power made thee the darling of thy people.

Never did a musician live who was more German than thou! And wherever thy genius carried thee, in whatever distant boundless realms of fantasy, thou didst ever remain fettered to the hearts of the German people with a thousand tender bonds. Thou didst weep and laugh with them, like the trusting child when it listens to the fables and fairy tales of its native land. Yet it was this very child-like simplicity combined with thy manly spirit, which, like a good angel, always accompanied thee and kept thee clean and pure; and in this purity lay thy individuality; and as thou didst always retain this glorious purity, thou didst not need to invent or discover—thou hadst need only to feel, and thou didst feel—and with what spontaneity! Thou didst retain this highest virtue even unto death and, indeed, thou couldst not sacrifice it, this beautiful heritage of thy German birth; thou never couldst have betrayed us. Behold, the Briton honors thee, the Frenchman admires thee, but only the German can truly love thee; thou art his, thou art a beautiful day from his life, a warm drop of his blood, a veritable part of his heart. Who can blame us for desiring to have thy ashes return to German earth? And, again, do not blame us, you who fail to recognize the peculiarity of the German heart—this heart which loves with such longing. If it was longing which caused us to long for the beloved body of our dear Weber, then it was the enthusiasm which makes us akin to him, the enthusiasm from which all the lovely blossoms of his genius sprang, and for which the world admires him and we love him. A work of love for thee we deem it, beloved Weber, who never sought admiration, but only love, if we withdraw thee from the eyes of admiration and consign thee to the arms of love. From the world where thou didst shine so brilliantly we reclaim thee and bring thee back to thy home, to the bosom of thy family. Ask the hero what it is that gives him greatest joy after the days of renown on the field of honor: surely the return home, where his wife and children await him. And behold! we need not speak in metaphor, thy wife and thy children await thee here in very truth.

Soon shalt thou hear on this grave the step of thy beloved wife, who has waited so long, so long for thy return, and who now, at the side of her dear son, is shedding hot tears of love for her heart's dearest friend now returned. She belongs to the world of the living, but thou art become a blessed spirit and she cannot greet thee face to face. But God sent a messenger to greet thee face to face on thy return and to bring thee proofs of the undying love of thy dear ones; thy youngest son was chosen to join this bond between the living and the dead, and now as an angel of light he hovers between you to bring you mutual tokens of love. Where is death, then, and where is life? When both are united in such a wonderful bond, that is the beginning of eternal life! Let us, too, dear departed one, be united in this bond! Then we shall know neither death nor decay, but only the flowering of life. The stone which covers thy ashes will then become for us as the rock in the desert from which the All-Powerful One once brought forth refreshing waters; thence shall pour forth through the waste a glorious stream of everlasting inspiration! Thou Source of all creation, let us ever be mindful and worthy of this bond!

Cancelled New York.

New York is now pluming itself upon the first performance in English in this country of Cesar Franck's "The Beatitudes," as indicated by the following from THE MUSICAL COURIER:

"The New York Liederkreis was the first to present Cesar Franck's work, 'The Beatitudes,' in this country, and this was on March 25, 1900. Tuesday night of last week the New York Oratorio Society sang the work in English, and this, it is reported, was the first presentation in that language in the United States."

The writer heard a performance in English of "The Beatitudes" in Boston four years ago by the Cecilia Club under the direction of Wallace Goodrich. A little Western town by the name of Oakland, too, heard a similar performance of the same work December of last year. Wake up, Father Knickerbocker!—Oakland (Cal.) Enquirer.

Jones—Is it necessary for you to send your daughter to Europe to complete her musical education?"

Brown—"Yes—I can't stand the infernal racket here any longer."—Portland Oregonian.

Nicoline Zedeler's Brilliant Success.

Nicoline Zedeler, the gifted young Swedish artist, who is appearing as solo violinist with Sousa's Band on its tour round the world, is meeting with brilliant success. And this success is the more remarkable from the fact that not alone the artistic and musical qualities of the young woman are called into account, but also unusual powers of endurance are required to be able to make daily appearances amid the constantly changing conditions and wear and tear of travel attendant upon such a tour. Miss Zedeler has proved herself in every respect equal to this test on this, her first extended tour since finishing her studies with Theodore Spiering in Berlin. The following press notices from Sydney, Australia, bear eloquent witness to her success:

Nicoline Zedeler was brilliantly successful in Saint-Saëns' "Introduction and Rondo Capriccioso."—Sydney Sun, May 20, 1911.

Nicoline Zedeler played Saint-Saëns' "Introduction and Rondo Capriccioso" with the utmost refinement of expression.—Sydney Morning Herald, May 20, 1911.

Chief among these was perhaps the violin playing of Nicoline Zedeler, whose interpretation of Hubay's "Hejre Kati" was characterized by a sympathy as keen as her technique was brilliant.—Sydney Morning Herald.

Nicoline Zedeler, the young violinist, possesses delightful temperamental and technical powers. Speaking from a strictly art point of view, her playing of Sarasate's "Zigeunerweisen" was the big circumstance of the evening. The young lady played with elevation of style and exquisite purity of tone.—The Sun, Sydney, May 16, 1911.

Sarasate's "Zigeunerweisen" was a capital exhibition of virtuosity.—Daily Telegraph, Sydney, May 16, 1911.

Nicoline Zedeler, the violinist, gave a brilliant rendition of Hubay's "Hejre Kati."—Sydney Evening News, May 19, 1911.

Nicoline Zedeler is the most sympathetic lady violinist heard here for some time.—Sydney Morning Herald, May 16, 1911.

Tributes to Arthur van Eweyk's Art.

Arthur van Eweyk, whose popularity as a lieder and oratorio singer in Germany has reached such remarkable proportions, will soon be joyfully welcomed back to our country again by his hosts of ardent admirers who have been looking forward to his American tour the coming season. The following press notices are further proof of the genuine pleasure evoked by the distinguished baritone's art wherever he appears in the Fatherland:

To employ, in speaking of Arthur Van Eweyk, the usual stereotyped and flowery phrases, or in the manner of a preceptor to weigh the pros and cons, would be highly irrelevant, after the impression which the singer made on Sunday. He must be a master of his profession who ever, like Arthur Van Eweyk, in the full flow of the melody of Loewe's "Heinrich der Vogler," understands so delicately to reproduce the closing cadences, or to interpret Brahms' "Verrat" with so much feeling, without diminishing the tempestuous and natural force. The extensive range, together with the magnificent volume and absolute evenness of his vocal organ, stamp Van Eweyk's interpretation with an astonishing finish.—Oberschlesische Grenz Zeitung, Beuthen, March 8, 1911.

Arthur Van Eweyk's robust bass sounded remarkably well in the "Helden" recitative and in the powerful "Kelter" aria of the cantata.—Bach Festival, Duisburg a/Rhein, June 6, 1910.

Max Pauer Extolled in Munich.

The critic of the Munich Allgemeine Zeitung, one of the principal dailies of the Bavarian capital, has this to say of Max Pauer:

Pauer possesses the magic gift of noble and impressive reproduction; he has also entered absolutely into the spirit of Beethoven. He illustrated this by the depth of profound feeling in which he clad the first and third passages of the sonata, hymns of unquenched natural desire. All their sensuousness, however, retreated behind his power of expression, bringing forth a most wonderful effect. Besides Beethoven, Herr Pauer gave us Schumann's "Kreisleriana" with all his noted delicacy and honesty of conception, as well as Bach's Italian concerto and three dashing sonatas by Scarlatti. The remarkable part here, too, was his entire mastery of all technicalities. His is no playing intended solely to attract, no display of fireworks, but a performance that raises up the classical value of the music in bold plasticity.—Münchener Allgemeine Zeitung, München.

Heinemann to Have Record Tour.

Alexander Heinemann, the great German lieder singer, filled forty-five recital engagements during his first tour of this country. As has been announced, Heinemann is coming back for a second tour in November, and his manager, R. E. Johnston announces that the number of engagements closed for the baritone will reach nearly a hundred. Mr. Heinemann's success in this country has been extraordinary. The Heinemann programs are being studied by singers and advanced vocal students everywhere, and the requests to hear this remarkable interpreter of the German lied, keep coming in from all sections.

Paulo Morenzo at Ocean Grove.

Paulo Morenzo, the tenor, was enthusiastically acclaimed at his recent appearance in the large auditorium at Ocean Grove. The singer was heard at his best in an aria, from "La Gioconda," Debussy's "L'Enfant Prodigue" and songs by Harriet Ware, Massenet and Henschel.

Efrem Zimbalist's Success.

The following eulogistic comments on the art of the highly endowed young Russian violin virtuoso, Efrem Zimbalist, are of interest:

Zimbalist played Tchaikowsky's violin concerto with orchestral accompaniment and displayed therein such brilliancy of technic, such indifference to all difficulties, such fullness and sweetness of tone, and such arresting, glowing impassioned playing that the hall echoed with frenzied recalls from the audience. The young artist literally played with Tchaikowsky's soul and the work of the Russian master suits him to perfection. He was also heard in Paganini's "Hexentanz," and as the applause was unending he at last responded with Schumann's "Abendlied."—Strassburger Neueste Nachrichten, February 23, 1911.

Zimbalist possesses a virtuoso technic developed to the highest point, so that there are no intricacies of double stopping or bowing that he does not overcome with immaculate accuracy. He played the noble cantilena in the middle of the first movement as well as the finest points in the semi-quaver passages of the finale in the first movement with superb beauty of tone. Zimbalist was heard to greatest advantage as regards technical finish in Paganini's "Hexentanz," in which he performed veritable fireworks in trills, staccato and pizzicato feats and which earned him deafening applause, which was repeated after he had given one encore.—Strassburger Burger-Zeitung, February 23, 1911.

He is an artist in whom youth and ability are bound together. His playing is full of the freshness and the joy of youth. Smoothness of technic, sweetness of tone, elegance of appearance on the platform, warmth of feeling and imagination; all these qualities meet together in this artist who is able to express all that he feels in tone. Zimbalist played a fantasia and fugue of Bach with expressive beauty and was next heard in Glazounow's concerto in A minor, a work well designed to show his brilliant technic to advantage and after which he was deservedly and continuously recalled.—Kieler Neueste Nachrichten, December 4, 1911.

It is a long time since any new artistic individuality has been able to arouse such interest as Zimbalist, the violinist who made his first appearance in this town on Friday. In his playing even now he reveals a completely mature artistic greatness which is of the highest order, a continuously beautiful tone in all positions and gradations, warm, heartfelt expression as well as serious, manly and intellectual interpretations. Allied to these qualities is a flawless technic which easily conquers all difficulties and the deep and passionate temperament peculiar to the Slavonic nature.—Kieler Zeitung, December 31, 1910.

Zimbalist, who was the soloist at the ninth Nikisch concert of the season, played Tchaikowsky's D major concerto with great success at the public rehearsal as well as at the concert. The work suits this violinist especially well. He brings out its external merits without trying to give them a higher value than they possess, at the same time the animated impulse with which he played gave the concerts all its wanted effect.—Tägliche Rundschau, Berlin, March 21, 1911.

Music Study at Winona Seminary.

The new catalogue issued by the Winona Seminary, in Winona, Minn., gives evidence that music is thoroughly studied in that school for young women. The seminary, one of the higher institutions of learning for girls and young women in the Middle Northwest, is under the direction of the Sisters of Saint Francis. The conservatory of music has graded courses, both in the preparatory and collegiate departments. Emil Liebling is one of the official lecturers and the visiting director. William Rhys-Herbert is lecturer on harmony and composition. In both the preparatory and collegiate departments, the study of music covers a term of four years; that would be eight years' study of music for the girl who begins and completes her education in Winona Seminary.

The vocal department is under the direction of Lucile Tewksbury, of Chicago. Before a pupil can receive a diploma in the vocal course she must assist at three evening recitals, give her own recital, and present a diploma from the literary department. The graduate in the higher piano course must teach in the conservatory under the supervision of the regular teachers, assist at three evening recitals, give an individual recital and have a diploma from the literary department. The seniors in the collegiate piano course must play concertos of Chopin, Liszt, Henselt and Tchaikowsky, pass examinations in canon and fugue, and give examples in instrumental composition. The graduate in the violin department must give a public recital and have a diploma from the literary department.

Rothschild Prize for Clark Pupil.

Arnold Glaser, a Hungarian from Budapest, pupil of Frank King Clark, of Berlin, won the Baron Rothschild prize at Vienna on June 28. This is an unusual distinction, as the competition is open to all singers. Glaser, who is only twenty-two years old, is the possessor of a phenomenal voice, and a brilliant career is predicted for him.

William C. Carl in Pompeii.

William C. Carl, the organist and head of the Guilman Organ School of New York, was among the recent visitors in Pompeii. Amalfi, Sorrento and Capri were other beautiful places in which Mr. Carl spent some ideal days during the first half of July.

Elgar's Confusing Music.

Some say that the first movement of Elgar's new symphony is the best; others like it least. Some say it is full of spontaneous joy (it has even been called an orgy and

a bacchanal); others find in it something not far from a gentle regret. Some call the slow movement sublime; others deem it the weakest part of the work. Some greet the scherzo as among Elgar's most original inspirations; others find in it no originality even of scoring. To some the last movement is the crown of the whole; others call it a lame conclusion. To some its principal theme is one of Elgar's finest melodies; others tell us it lacks distinction; in one place we read that its mastery of form is splendid, in another that it is formless.—London World.

Backhaus Programs and Opinions.**BACKHAUS.**

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2 in F min. Brahms.
Scherzino in F maj. Brahms.
Nocturne Chopin.
Polka, Op. 82, No. 7, in
G maj. Brahms.
Rhapsodie, Op. 118, No. 4,
in E flat Brahms.

BACKHAUS.

Fantasia, Op. 49 Brahms.
Mazurka, Op. 30, No. 1 Chopin.
D flat Chopin.
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The accompanying program and opinions, reproduced from the advertising page of the London Daily Telegraph, offer additional evidence of Wilhelm Backhaus's Equipment as "A Great Concert Pianist." Backhaus uses the Baldwin piano.

Klibansky Triumph in Dayton.

Sergei Klibansky, the baritone, now a resident of New York, was hailed as "a great singer" at his recent appearance in Dayton, Ohio. Mr. Klibansky is numbered with the few temperamental singers of the day. The following criticism from the Dayton Journal, of June 29, speaks for itself:

Mr. Klibansky, the vocalist of this concert, proved himself a great singer—one of those who has a God-given voice and a temperament to express most beautifully the works of the masters. His voice, a baritone, is of velvety texture and rich cello quality. He sings with a depth of feeling that touches deeply the hearts of his hearers and wins at once their sympathy and their most heartfelt appreciation. He sang an old Italian aria and songs by Schubert, Strauss, Franz, Grieg, Brahms, Reichardt, Schwartz, Winter, Watts and Coombs. He was obliged to repeat many of these songs in response to the great enthusiasm which he aroused. His singing of the Schubert "Litanai" was exquisite. Mr. Klibansky is a singer of rare intelligence and one of a great musical nature.

Mr. Klibansky and Madame Klibansky are sojourning up in Ridgefield, Conn.

He is certainly a great musician, even a master, but, in his case, his mastery overwhelms his inspiration. So many preparations and circumlocutions for something which ought to come and charm us at once and nothing does come but boredom. His music is not warmed by any genuine emotions. It lacks poetry, but makes great pretensions to profundity.—Tchaikowsky on Brahms.

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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, RUE MARBEUF (CHAMPS-ÉLYSÉES),
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PARIS, July 10, 1911.

California! a name to conjure with! Who has not at some time had dreams of hearing the siren voices of Eve's daughters in that favored fruit growing land lapped by the ocean? Those mighty Pacific beaches have gathered up sea music through the long ages biding the hour; the lone mountains have become impregnated with the won-

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drous cloud harmonies; earth and sky and ocean seem to meet at the Golden Gate where the rivers run out to the sea! Across those seas came lately a little group of musicians, not Eve's daughters, but her strong sons from their far home, and proved how deeply Nature's music has entered into them by the concert so successfully given at the Salle des Agriculteurs. The American colony most enthusiastically applauded the Glee Club from the University of California, for this male choir sang faultlessly. Songs, old college, rag time, Indian, Hawaiian, Californian, all were given in turn. Naturally, encores were numerous. H. Warner Sherwood delighted with two violin solos, "Spanischer Tanz," by Rehfeld, and "Romance" (d'Ambrosio). Clinton R. Morse, possessing a fine tenor voice, called out deep feeling with his "Mother o' Mine" (Tours), adding by way of encore "Killarney." California's sons will visit, and are sure to delight, London and Berlin before returning to their home in the West. Following are the members of the club who took part in the concert: First tenors, C. R. Morse, W. W. Clinch, G. Willoughby; second tenors, A. C. Saxe, S. L. Arnot, J. R. Stroud, S. B. Peart; first basses, N. Hamilton, R. C. Wheeler, H. P. Williams; second basses, F. H. McConnell, E. M. Einstein, H. W. Sherwood, R. C. Knight.

Conservatoire "concours," seventh day, at the Opéra Comique. Other Conservatoire competitions may fall somewhat flat, but that for Opéra and Opéra Comique always attracts. The director, M. Fauré, has known how



A NEW SAINT-SAËNS PICTURE.

to render this section of a musical education more artistic than ever, but has thereby created difficulties for the jury. Hitherto the solemnity of the public competition has only been broken in upon by the public; this year candidates themselves have manifested their opinions in a far from reverent manner, and this goes to prove that the public should not be allowed to take part in these examinations. Men and women candidates should remember they have as judges a group of eminent artists, whose president is one of the great masters of French contemporary art, and the decision of these artists should be courteously accepted as final.

As a whole, the Opéra Comique competition was excellent. Some distinguished themselves pre-eminently. Mlle.

Kirsch as Charlotte, in "Werther"; Suzanne Thévenet in the same scene; Mlle. Vénégas, a remarkable Lakmé; Mlle. Hemmerlé, a gracious Doll in the "Contes d'Hoffmann"; Mlle. Calvet, a pathetic Anita in "Navarraise," a role in which Mlle. Arcos also excelled; Mlle. Hemmlier, an admirable Reine Fiammette; Mlle. Debarbieux, a delightful Mimi from "Bohème"; Mlle. Joutel, a seductive Jacqueline in "Fortunio." Among the men M. Capitaine gave most persuasively the air "Fantaisie, ô divin mensonge"; M. Cousinou, in the "Chemineau"; M. Elain, in the "Médecin malgré lui" (Gounod); M. Hopkins, in the "Roi malgré lui" (Chabrier); M. Feiner, as the father in "Hänsel et Gretel"; M. Delgal, as Figaro in "Le Barbier de Séville," all and severally merited the distinction which fell to them. The jury was composed of MM. Gabriel Fauré, president; Adrien Bernheim, D'Estournelles de Constant, Claude Debussy, Georges Hue, Xavier Leroux, Raoul Gunsbourg, Charles Lefèvre, Pierre Lalo, Reynaldo Hahn, Carbonne, Salignac, Emile Isola and Fernand Bourgeat, secretary. First prizes, Mlle. Kirsch, Mme. Thévenet; second prizes, Mlles. Hemmerlé, Vénégas, Arcos; first accessits, Mlles. Calvet, Hemmlier, Lubin, Debarbieux; second accessits, Mme. Bonnet-Baron, Mlles. Gilson, Charin, Joutel. For the men, first prizes, MM. Capitaine, Cousinou, Elain; no second prize; first accessits, MM. Hopkins, Feiner; second accessits, MM. Delgal, Poncet.

Conservatoire competition, eighth day, for violin. There were tumultuous scenes. Is it, or will it be, the end of public competitions? Instead of lessening, as was hoped, the scandal increased and publicity became a necessity. On Monday a colleague on one of the Paris dailies photostenographed the first adventure. When the announcement of the laureates of the Opéra Comique were made: "Call Mlle. Kirsch and Suzanne Thévenet," said the president (M. Fauré). Only the two were called; three, however, presented themselves. At the appearance of the third, Mlle. Devries, the astonishment of the jury was profound. The entire hall looked toward the official tribune. M. Fauré consulted those with him. From the tribune a voice exclaimed, "Kindly cause the pupil who has not been called to retire." The candidate remained. And the president, again consulting his associates, continued: "Ladies, the jury has just accorded each of you a first prize." The first prize was therefore acquired by Mlle. Devries as well as by her companions. Let me add, in order to be exact, that according to information furnished the Figaro, the votes were redistributed for the first prize in the following manner: Mlle. Kirsch, 12 votes; Madame Thévenet, 7 votes; Mlle. Devries, 4 votes. Scandal Number One. Writing of this same "concours" in Le Figaro, Robert Brussel says: "We saw a young man (a tenor who ought to present himself for the Opéra competition) come from the side scenes upon the stage between the announcement of the rewards of the men pupils and of the women, and there calumniate the jury in most opprobrious terms." Scandal Number Two.

The scenes of the day before (Opéra Comique) were again renewed and took on so violent a nature that the jury had to withhold announcing the rewards—an incident I believe without precedent in Conservatoire annals. The jury now having given up announcing more than the winners of the first and second prizes, there was no time for the pupils to behave otherwise than decently. But the tumult created by the public far surpassed the usual small manifestations. Whistling and catcalls greeted the first announcements. In vain the president warned the public that the meeting would be closed if the manifestations continued. Louder and more violent became the cries, so that M. Fauré and his colleagues were obliged to leave the jury box. Contrary to custom, the results of the competition were not pinned on the Conservatoire notice board, but Fernand Bourgeat, the amiable secretary general, kindly communicated to the press the list of awards, whose numbers render the public demonstration inexplicable. Thirty-four out of forty-three competitors were rewarded and deserved their success. From nine in the morning till nine in the evening the trial of skill lasted and did honor to the grand traditions of the French school of violin playing. Not one among the forty-three but is possessed of skill; some are already virtuosi and some already remarkable artists. Among the latter M. Quiroda-Losada, aged nineteen, must be named as a worthy artist who combines a perfectly pure and noble style, as in the first movement of the concerto of Mendelssohn, with the tzigane and the Spanish romanticism. The first movement of the Mendelssohn concerto was the "morceau de concours" for all the forty-three candidates; the "prima-vista" piece being from the pen of Lucien Capet and extremely well done by most of the competitors. The jury, with Gabriel Fauré as president, consisted of MM. Bruneau, Rabaud, Mouquet, Estyle, Lucien Capet, Jacques Thibaud, Jules Boucherit, d'Ambrosio, Wuillaume, Quesnot, Luquin, Maurice Hewitt and Fernand Bourgeat, secretary. They awarded nine first prizes: MM. Quiroda, Villain, Baladi, Mlle. Lafitte, MM. Dubrille, Duran, Imandt, Mlle. Lorrain, M. Pascal. Eight second prizes: Mlle. Giraud, Mlle. Cousin, MM. Charon,

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Conservatoire, ninth day, piano competition (for women). It would seem the non-pinning of the results of the violin competition on Conservatoire notice boards had something to do with the decorous calm exhibited at the piano examination. From 9 a. m. till 9 p. m. pupils and public behaved in an exemplary manner. M. Messager's delicately musical piece was well deciphered by most, excellently by others. The playing of Chopin's ballade (second) revealed more technical ability than talented interpretation. Of the thirty-five competitors, twenty-three received rewards. From among all Mlle. Meerowitch distinguished herself by a sure technique, an unusually well developed left hand, fine quality of tone and an interesting interpretation. The jury was composed of MM. Gabriel Fauré, president; Véronge de la Nux, Paul Vidal, Maurice Moszkowski, Xavier Leroux, Edouard Risler, Wurmser, Ricardo Viñes, Lazare Lévy, Georges de Lausnay, Cesare Galeotti, Florent Schmitt, Jean Canivet, Fernand Bourgeat, secretary. Six first prizes were accorded: Mlle. Meerowitch, Milles. Novaes, Coffet, Michel, Hubert, Alice Léon. Eight second prizes: Milles. Blanc, Baret, Hecking, Arnault, Dubief, Gelly, Lefort, Dienné. Five first accessits: Milles. Blanquer, Gadot, Baillet, Ruffini, Follet. Four second accessits: Milles. Liénard, Dochtermann, Ravaisse, Prêlat. The pupils gave evidence of a very sure and solid technical instruction and did honor to their professors. Chopin's ballade gives scope not only for the pupils' skilled mastery of technique, but for extreme fineness of intuitive perception, which was somewhat lacking in the competitors.

Conservatoire, tenth day, Opéra. The day for Opéra examination is usually one of the noisiest; this year it passed in a perfectly calm and dignified manner. Gabriel Fauré's warning measures have taken effect on pupils and public. As a whole, the examination results are somewhat disappointing. The vocal and scenic gifts have not been found united in one and the same person to a marked degree. Exceptions can be found: Mlle. Calvet, in *Amnérís* of "Aida"; Mlle. Hemmler, a seductive Thais; Mlle. Kirsch, a profoundly touching Chimène from Massenet's "Le Cid"; Mlle. Arcos, a tenderly moving Marguerite from Boito's "Mefistofele"; Mlle. Lubin, a Salammô (Reyer) full of grace; Mlle. Borel, a Dido from the "Trojans" with a magnificent voice; Madame Bonnet-Baron, a living Marceline from "L'Attaque du Moulin." M. Clauzure raised the average of the men candidates, which would otherwise have fallen below that of the women. His Gaspard, from the "Freischütz," was rich in style and musical comprehension. The jury was composed of MM. Gabriel Fauré, president; Adrien Bernheim, D'Estournelles de Constant, Saint-Saëns, Alfred Bruneau, Henri Maréchal, Broussan, Raoul Gunsbourg, P. Gailhard, E. Isola, Maurice Renaud, Delmas Escalais and Fernand Bourgeat, secretary. The following awards were made: First prizes, Milles. Calvet, Hemmler, Courso; second prizes, Milles. Arcos, Lubin, Kirsch; first accessits, Madame Bonnet-Baron, Mlle. Borel; second accessits, Milles. Philippot, Bélamia. To the men: First prize, M. Clauzure; no second prize; first accessits, MM. Godard, Dutreix; second accessits, MM. Philos, Palier.

Comment by one of the critical persons present: "It seems to me that the Conservatoire examinations have amply manifested their futility; first, the mediocrity of the subjects, and secondly, the manner in which the competition is conducted and adjudged. On Monday (Opéra Comique) a first prize was given to a young person whom the jury had not considered worthy of the slightest award. On Thursday (Opéra) M. Fauré forbade a candidate (M. Toraille) to appear on the scene. How absurd it is that the pupils should choose operas not only of ancient date, but which have never been played in France. These young men and women are taught an antiquated dramatic formula which will tend to hamper them. And why these opera competitions, since the Opéra engages foreigners only and the Gaité chooses its artists among those who owe nothing to the Conservatoire?"

M. Dujardin-Beaumetz, Under Secretary of State for Fine Arts, now has annulled the reward of first prize for Opéra Comique given to Mlle. Devriès at this week's Conservatoire competition. Before this decision was known Mlle. Devriès had spontaneously renounced, in a letter to M. Fauré, what apparently was not originally intended for her.

The death of M. Dupeyron, the excellent professor of singing at the Conservatoire, comes with a shock to all. Though forced to keep his bed for the last fortnight, nothing indicated a fatal termination. M. Dupeyron, or more correctly, M. Peyronet, was scarcely fifty years of age, and

since five years attached to the Conservatoire, devoted to his pupils and greatly esteemed both as man and professor. M. Peyronet had often sung at the Opéra, in the provinces and abroad, his fine voice winning him great success. This regretted death leaves a chair vacant at the Conservatoire; there is also a vacancy caused by M. Imbart de la Tour's renunciation of that of lyric declamation.

DELMA-HEIDE.

Joseph Lhevinne on Vacation.

Joseph Lhevinne, whose immense popularity in this country will make his American tour one of the chief features of the coming season, was recently the guest, with his family, of Mr. and Mrs. Edwin Welte, in Freiburg, in the Schwarzwald. The distinguished pianist and Mrs. Lhevinne then visited Munich and environs, pending some days in Partenkirchen, where they were met by American friends, and returned the latter part of July to their charming villa in Wannsee, near Berlin, where Mr. Lhevinne will



MR. AND MRS. LHEVINNE WITH A PARTY ON AN EXCURSION TO THE SPREEWALD.
(1) Mr. Lhevinne, (2) Mrs. Lhevinne.

resume his teaching and commence preparations for his forthcoming tour.

Many Bookings for Lilla Ormond.

Lilla Ormond, the mezzo soprano, will be one of the singers in demand this coming season. Her manager, R. E. Johnson, has closed many dates for the charming artist. Miss Ormond will sing three times with the Boston Symphony Orchestra. She will be one of the soloists at the Maine Music Festival in October. The Rubinstein Club of New York has engaged her for one concert, and other New York appearances already booked are two musicales at the Hotel Plaza. Clubs in Newark, N. J.; Eau Claire, Racine, Appleton and Oshkosh, Wis.; Duluth and St. Paul, Minn.; Ottawa, Montreal and Quebec, Canada; Birmingham, Ala., and New Orleans, La., have also engaged Miss Ormond for one or more concerts.

Albert Spalding Coming Next Month.

Albert Spalding, the violinist who returns to this country next month, after an absence of three years, has already been engaged by the Theodore Thomas Orchestra, of Chicago, the Minneapolis and St. Paul orchestras. He will also be one of the soloists at the Worcester Festival, and will give recitals in Chicago, Milwaukee, Detroit, Memphis, Birmingham, New Orleans, Newark, etc.

Mr. Spalding is in London, where he has played at many musicales. His tour through Europe has been a phenomenal success. Mr. Spalding will arrive here in time to play at Ocean Grove, where he is booked for a recital on Saturday evening, August 12.

An operation on the brain is said to have cured a Cleveland young woman of a mad desire to play ragtime on the piano at all hours. This is the first intimation that the brain has anything to do with ragtime.—Denver Republican.

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CHICAGO, Ill., July 22, 1911.

Sibyl Sammis MacDermid, the dramatic soprano, was heard last Tuesday evening, July 18, at Mandel Hall in one of the concerts given under the auspices of the University of Chicago. Mrs. MacDermid opened her program with the contralto aria from "Samson and Delilah," "My Heart at Thy Sweet Voice," which, of course, she sang in E flat and covered herself with glory. The soprano was at her best. Her voice, which is of large calibre, beautifully used, has seldom been heard to such excellent advantage. Her delivery is fine and her enunciation superb. Her next group consisted of Chaminade's "Berceuse," Wolf's "Er ist's," "Autumn" and "Spring Song," by Weil, in all of which she made a splendid impression. The last group consisted of two new songs, "Alone," by MacFadyen, and "If I Knew You and You Knew Me," by J. G. MacDermid, and Cadman's "Song of Joy." MacDermid has written a new gem in "If I Knew You and You Knew Me," a number which, no doubt, will be inscribed on many programs this season. It was splendidly rendered by the composer's wife. Cadman's "Song of Joy" proved a treat to the large audience and the same may be said of "Alone," a lovely song by MacFadyen. To resume, it may be said that it is to be hoped that Mrs. MacDermid will be heard in her home town oftener, as each appearance brings forth new enjoyment.

Claudia Cunningham, the western coloratura soprano, a member of one of the leading families of Spokane, Wash., where she made a name for herself, and who, after coaching with Herman Devries in Chicago went to Europe, met with considerable success abroad. The Chicago Evening Post of July 18, said:

Claudia D. Cunningham sang before Queen Margherita of Italy. She is booked to sing prima donna roles at the Constanza Grand Opera, Rome, for three months beginning in September. Her repertoire includes "La Sonnambula," "Rigoletto," "Lucia," "Faust," "Carmen," "Lakme," "Pagliacci," "La Boheme," which she sings in the vernacular.

On November 24, 1909, THE MUSICAL COURIER said:

Madame Cunningham is the possessor of a beautiful voice, well placed, and a great future is predicted for her by many admirers in the West as well as in Chicago. Her debut in Europe will be an event of great interest, as this young artist is not only a singer, but an actress as well.

Maude, the mule, who performed on the stage of classical music last year at Orchestra Hall, is on exhibition at one of the local parks. This may be a substitute for the real "Maude," but it is said that her act is as dignified as that of the former star of Orchestral Hall.

Lucille Stevenson Tewksbury has been engaged to appear next Tuesday evening at the University summer concert in Mandel Hall. The soprano will be heard in a group of songs by Strauss, Brahms, Kaun, MacDowell, Spross Salter and in the aria from "Madama Butterfly," "One Fine Day."

The Harmonie chorus of Davenport, at the head of which is Louise St. John Westervelt, gave the first public hearing of Saar's "Shadows of Twilight" and "Spring" at the music festival held in Davenport last May. Miss Westervelt conducted the chorus and the Thomas Orchestra in a manner which called for the highest praise. Frederick Stock, leader of the Thomas Orchestra, paid the lady conductor as well as the festival chorus a high compliment for their work after both the rehearsal and the concert. Mr. Stock expressed himself as most agreeably surprised at the excellency of the chorus and spoke particularly of the beautiful tone quality. Beside the numbers mentioned above, Miss Westervelt directed the chorus and orchestra in numbers by Goldmark and Elgar. The chorus was heard also "à capella" in a number by Foote and a song by Beach.

Recent dates filled by Dr. Carver Williams were as follows: "Holy City," Rochelle, Ill., May 26; concert in Chicago, June 2; concert Kenilworth, June 9; "Messiah,"

Ripon College, Ripon, Wis., June 12; funeral, Chicago, June 16; banquet Union League Club, June 20; Prosperity Club. He was also engaged to sing at Ravinia Park in "Faust" and "Aida" during the week beginning July 17. Following are some recent press notices:

Dr. William Carver Williams, of Chicago, sang the bass solos. He possesses a beautiful voice of deep and rich quality. His singing was a treat to hear.—Rockford Morning Star, May 28.

Dr. Williams is easily recognized as a great artist, and at the very outset of his efforts captured the audience and throughout seemed to be shown favoritism. He has a bass voice of great volume, unusually soft and smooth, which enables him to reach with clearness both extremes in his selections.—Centralia Daily Democrat, May 3.

Dr. Williams is a singer whose merits are so apparent that it is almost superfluous to make comments on his singing. His work is authoritative and that of the finished artist, one who has already met success and whose brilliant future is assured. Dr. Williams sang in Ripon last year in June. He was welcomed Monday night most heartily by all who heard him at that time. He added fresh laurels to those of last year, with his splendid singing of the solos of "The Messiah." All of his numbers were so satisfactory that it is difficult to discriminate. His singing of "Why Do the Nations" and "The Trumpet Shall Sound" will not soon be forgotten, for seldom are they heard as he sang them.—Commonwealth, Ripon, Wis., June 14.

Edward Mitchell, teacher of singing at Flint, Mich., and for several years soloist at the Oak Park Church in Chicago, has come to this city for the summer session to take a special course at the Bergey School of Music. Theodore S. Bergey's Chicago Opera School is another of the many schools which have rejected free or partial free scholarships. Mr. Bergey says: "I don't believe in cut prices, and I charge my pupils at all times the full rate and it always pays."

A free scholarship is not always economical, as often the titular has to study with a graduate pupil who won his spurs as a teacher the previous season.

Elsie Young, contralto, and a talented pupil of Burton's vocal studios, recently sang in recital at Lorraine, Ohio, with great success. Another of Mr. Burton's successful pupils is C. R. Johnson, in charge of the normal work at the University, Provo, Utah, who has just returned to his work there after one year's study with Mr. Burton. Arthur Burton has just closed his studio after a very successful year, and leaves Sunday, July 23, for a six weeks' vacation in the Canadian Rockies and California, returning September 5, when he will resume his work in the Fine Arts Building.

Grand opera was presented this week at "White City" and Ravinia Park.

The American Conservatory, through the medium of its musical bureau, has been unusually successful in placing its advanced students for teaching engagements. The following are some of the positions recently secured by pupils of the department of public school music: Gertrude Wood, director of vocal department of Normal School, Athens, Ga.; Cora Ludwig, supervisor of music, Wotonga, Okla.; Carl J. Waterman, director of department of public school music, Lawrence University, Appleton, Wis., and teacher of music in Appleton high schools; Walter R. Jacobs, music teacher in Industrial School, Waukesha, Wis.; Mary R. Ward, supervisor of music, Prescott, Ariz.; Ruth Wilkins, supervisor of music, Valley City, N. D.; Edna Hebel, supervisor of music, Elkhorn, Wis.; Grace Thielke, supervisor of music, Monticello, Ill.; Clara Hinsdell, music department, State Normal School, Springfield, Ill.; Emma Payne, supervisor of music, Dwight, Ill.; Mabel Tarvin, supervisor of music, Beloit, Kan.; Isabelle M. Brown, music department, State Normal School, Durant, Okla.; Libbie M. Foster, supervisor of music, Kingfisher, Okla.; Emma Mae Walker, music, Athens, Ga.; Cora E. Ostroot, Brookings, S. D. Among others the following may be mentioned: Mae Goldman,

teacher of piano and voice, Huntingdon College, Tenn.; Marguerite Samuels, teacher of elementary piano, Wisconsin Conservatory, Milwaukee, Wis.; Katherine Finley, teacher of violin and piano, Monmouth College, Ill.; Jane Lawrence, teacher of piano, Harden College, Mexico, Mo.; Albert Peterson, teacher of piano, Huron College, Huron, S. D.; Klara Hartmann, teacher of piano, Christian College, Columbia, Mo. The fifth and last of the American Conservatory's series of summer recitals will take place Wednesday morning, July 26, at Kimball Hall, Silvio Scionti, pianist; Franz Listemann, cellist, and Louise Hattstaedt, soprano, being the soloists.

The London Symphony Orchestra, which will give a concert April 15, under the direction of Arthur Nikisch, had the honor of having twenty-eight of its members chosen to play at Westminster Abbey during King George's coronation.

Hanna Butler passed July 4 in Paris, remaining there a fortnight, leaving for London, where she will make a longer stay. Mrs. Butler will be back in Chicago the latter part of September.

Louise S. Munro has opened her own vocal studio in Kimball Hall, Room 321.

Many a vocal teacher has had a "vox et praeterea nihil," which translated means a voice and nothing more.

Dr. Carver Williams sang Mephisto in "Faust" with marked success when the third act of that opera was produced at Ravinia Park.

There is in Chicago a school of music which advertises, among other things, a course for business training. Probably the directress of the school finds an assimilation of thought between musical and business training. There is also another music school which, beside giving lessons in all the branches of music, advertises lessons in drawing. In the latter there is some reason, it being known that there is a kinship between music and painting in harmonic coloring.

The Cosmopolitan School of Music announces that during the season 1911-12 entertainments in the shape of weekly classes in history, theory, general art, aesthetics and literature of music, supplemented by "Lecture Recital" or "Pianologue" will be held on three days of each week. The head of the department will be W. Waugh Lauder. Mr. Lauder has also arranged special lectures on great authors and painters, and such of these as may be desired by class can occasionally be introduced. The course will embrace theory and practice, story and history of the art and science of music, and of its composers, masters, virtuosi and literature.

Thursday evening, July 27, J. H. Gilmour and some of his summer term students in the Chicago Musical College School of Acting, will give a performance in the Ziegfeld. Several one-act plays will be presented. One of them, "The Laugh of Death," concerns the government spies of Russia and is the work of H. J. Roumlig. Members of the Chicago Musical College faculty whose teaching duties allow them a short period of vacation, have arranged an outing on Lake Michigan next Tuesday. Earle Smith has gone East for the summer vacation period. The Chicago Musical College School of Expression students gave a recital in the Ziegfeld Thursday evening, July 20, this event being the fourth in the summer series of entertainments arranged for the benefit of students and their friends.

J. Allen Whyte, an old time manager of prima donnas and opera companies, visited the Chicago offices of THE MUSICAL COURIER last Thursday afternoon and showed the writer a valuable collection of autograph letters, programs and a copy of a libretto of the "Bohemian Girl," sold at the first presentation of the opera in America in 1844. Mr. Whyte might sell the collection and communications may be received at this office. The most interesting letters are from Edwin Booth, Lawrence Barrett, Joseph Jefferson, John McCullough, the elder Sothorn, W. J. Florence, John T. Raymond, Fanny Davenport, Henry Ward Beecher, General Sherman, Senator Eugene Hale, Bronson Howard, Steele Mackaye, Jas. A. Hearn, Augustin Daly, Henry Irving, Richard Mansfield, and many others of equal importance. Mr. Whyte also has four thousand or more programs dating back to 1857 and '58. RENE DEVRIES.

Mr. Metzger, of the Pacific Coast Music Review, struck a chord of the dominant when he said at the banquet that the California State Music Teachers Association can and should mean within a short time, the Pacific Coast Association, the uniting once a year of Washington and Oregon and California musicians.—Los Angeles Graphic.

Elena Gerhardt's American Tour.

Elena Gerhardt, who has achieved fame in Europe as a lieder singer, will undertake an American tour next season under the management of the Quinlan International Musical Agency. Miss Gerhardt will make her debut at Carnegie Hall, New York, on January 9, 1912. As one of the foremost of German artists, Miss Gerhardt is sure to receive a warm welcome on this side of the watery divide, where good singing is as much appreciated as anywhere in the world:

Following are some English and Scotch press comments:

Over and over again have we sung the praises of Elena Gerhardt in days gone by, and many have been the superlatives used in connection with her wonderful exposition of the singer's art that she so well adorns. But never before has even this superb, gifted singer been heard to advantage so great as in Bechstein Hall last night when, accompanied by Arthur Nikisch, she gave her first recital of several that are to take place this season. Never has Miss Gerhardt given her hearers so admirable an exposition of the art of diction, and never before have we been so convinced that her mission is to increase the pure joy of life for those who realize how much the joy of life and the genuine art of the exponent of that joy are intermingled. Indeed, there was much of joy, pure and unalloyed, in Miss Gerhardt's singing yesterday of various songs by the absurdly neglected Robert Franz and Jensen and List—all equally neglected over here. The note rang out with unmistakable tone and was superbly emphasized by the singer in various groups of songs by the writers referred to. But a deeper note was struck by Miss Gerhardt's wondrously rendering of three of Gerhardt Hauptmann's "Rautendelein Lieder," so finely and so poetically translated into terms of music by Julie Weissberg. Indeed, "Wohin" is one of the most remarkable ballads of recent hearing, and it, like Erich Wolf's "Knabe und Veilchen," one would gladly have heard again.—London Daily Telegraph, May 17, 1911.

Elena Gerhardt and Herr Nikisch were heard together for the first time this season at Bechstein Hall last night, and they delighted a very large audience by giving a program which included a number of familiar things with some which are less well known.

Among the former were several songs by Franz and Jensen, Schumann's "Frühlingsnacht" sung as an encore, and Hugo Wolf's "Er ist's," which ended the concert. In these the perfection of cusembell was as remarkable as ever. Among songs of less fully established reputation two by Erich Wolf, "Fäden" and "Knabe und Veilchen," were the most enjoyable, for the exquisite delicacy of their workmanship was wonderfully appreciated by both performers, and it was easy to forgive the tendency to hold back the time, since both singing and playing were so beautifully controlled and the rhythm was never broken. The first one had to be repeated. Perhaps their effect was rather enhanced by the fact that they followed three dismal songs by Julie Weissberg, in which poems by Gerhardt Hauptmann are laboriously set in such a way as to emphasize nearly every syllable without producing any coherent effect. In Hugo Wolf's "Lied vom Winde" and "Zigeunerin" the two performers' wonderful power of vivid characterization was heard at its best, and indeed the whole group of four songs by Wolf showed all the best qualities of their art.—London Times, May 17, 1911.

The means by which Elena Gerhardt gains the enthusiasm of her hearers have been made familiar by her frequent and always welcome appearances in London, and their description need not be repeated in connection with the recital which she gave at Bechstein Hall on Tuesday. The extreme vividness of her readings was opposed to her lyrical vein which flows strongly through Franz's "Im Herbst" and other numbers in which this style was adopted, but it was in perfect keeping with the methods of Hugo Wolf as exemplified in the "Lied vom Winde," "Er ist's" and, above all, "Zigeunerin." Her best efforts of another kind, namely those in which she employed all her resources of smooth, sustained tone and finely modelled phrasing, were provided in Erich Wolf's "Fäden," List's "Über allen Gipfeln" and Wolf's "Und willst du deinen Liebsten sterben sehen." Arthur Nikisch played the accompaniments with all his accustomed individuality and distinction.—London Morning Post, May 18, 1911.

Among the many famous lieder singers who visit us periodically there are few who have such a complete vocal and artistic equipment as Elena Gerhardt, who, with Arthur Nikisch, gave a recital at Bechstein Hall last night. On previous occasions these two artists, the one with her voice and the other with his distinctive accompaniments, have given such pleasure that their joint efforts are anticipated with unusual interest. Small wonder, therefore, that the hall was full yesterday, many indeed being unable to find seats. Miss Gerhardt was heard in many more or less familiar lieder and her singing was marvellously attractive. In a group by Robert Franz "Im Herbst" and "Ein Ständchen" were sung with rare intelligence and charm, and two by Jensen, "Klinge mein Pandero" and "Am Ufer des Flusses" were presented with no little vocal ability and interpretative power. Her most attractive efforts were in three "Rautendelein" lieder by Julie Weissberg from one of Hauptmann's plays. Equally distinctive was Miss Gerhardt's interpretation of "Fäden" and "Knabe und Veilchen," by Erich Wolf, and List's "Die drei Zigeuner" and Hugo Wolf's "Lied vom Winde" were illumined by the alternating delicate and vivid light thrown on them by the singer's fine treatment. Miss Gerhardt received valuable assistance from Herr Nikisch as accompanist.—London Standard, May 17, 1911.

Indeed it was a case of roses, roses all the way for Miss Gerhardt, who gave a vocal recital in Bechstein Hall last night before a large audience that waxed more and more enthusiastic as the evening progressed. In point of fact, it is doubtful if this accomplished singer and fine artist has ever achieved before quite so emphatic success as now, and this we say with full knowledge of her previous appearances. The singer was in superb voice and in unsparing mood, and was accompanied throughout with absolute sympathy by Paula Hegner. Schubert, Brahms, Hugo Wolf and Richard Strauss were the composers drawn upon to fill the scheme, all of which were interpreted with complete understanding, rare spirit and mastery ease. It is, however, impossible to mention in detail all the fine flowers in this beautiful bouquet.—London Daily Telegraph.

The most distinguished feature of the program was Elena Gerhardt's cycle of Brahms' "Zigeunerlieder," in which the singer, in

superb voice, responded to every mood of the composer with exquisite sensitiveness. Schumann, Hugo Wolf, Bungen and Rubinstein she interpreted with almost equal power and delicacy.—Yorkshire Daily Post.

It goes without saying that the "bright particular star" at the concert given at the Free Trade Hall last night was Elena Gerhardt, the incomparable singer of German lieder. Her voice is of such rare quality and is under such admirable control that no matter what she sang she would give intense pleasure from its sound alone. But to these gifts she adds those higher ones of exceptional interpretative power, most appropriate facial expression, and so intimate and complete is her power in merging her own individuality into that of the composer's that for the time during which she is singing they appear to have written the songs for her alone. So convincing are her renderings that the listener is ready to declare that none other could be so good. Though she never fails to impress by her more dramatic and forcible delivery, yet her greatest charm and attraction are found in her mezzo voice and pianissimo singing. These are irresistible. To mention all she sang with distinction would be to name every song she gave, particularly was this the case with the six "Zigeunerlieder" by Brahms. The first two, sung with great intensity, and in the following "Lieber Gott" the contrast between the first and second couplets of each verse was admirable. Supremely beautiful was "Kommt dir manchmal in den Sinn" and three songs by Schumann were sung in such a manner that they will not readily be forgotten by the audience. There was a fine climax in "Ich grolle nicht," and the bitter, despairing refrain was marked by infinite pathos.

Joy and confident love was in every note of "Frühlingsnacht" and an extra song was given in response to prolonged applause. Songs by Wolf, Bungen and Rubinstein formed the last group on



ELENA GERHARDT.

the program, and exquisite pianissimo singing was heard in Bungen's song; simply the last four notes of a major scale sung slowly, but the tone had a veiled loveliness too seldom heard.—Manchester Evening News.

Elena Gerhardt's singing has an intelligence, an artistic affinity with the composer's thought that would carry conviction without further aid. But Miss Gerhardt has also an intensity, a lyric rapture, that creates sympathetic vibrations in such hearers as are in any reasonable degree near her in artistic feeling. Miss Gerhardt never sang better; Brahms, Schumann Wolf and others were dealt with perfectly.—Birmingham Gazette and Express.

Elena Gerhardt was in superb voice and exercised all that artistry which has placed her in the front rank of living lieder singers.—Newcastle Evening Chronicle.

A Brahms suite of German songs, the "Zigeunerlieder" (Gypsy Song), with a request to the audience to refrain from interrupting the sequence with applause. They were superbly sung. Never before in Edinboro has Miss Gerhardt reached such a high level, the highest, indeed, of performance. The wayward passionate gypsy feeling of the songs was caught and reflected with exquisite beauty and variety of tone color, with a graceful rendering of the swing of the rhythm, and with a delivery of the words that had the ease and clarity of perfect speech. It was a memorable performance. The same rare art was displayed in the Schumann group.

which followed, "A Song of Provence," "Ich grolle nicht" and "Frühlingslied." In the closing group Hugo Wolf's "Weyla's Gesang" was outstanding for the glow and elevation of feeling which shone through the tone.—Edinburgh Evening News.

To those intimate with the German language and its poetry and music, the visit of Elena Gerhardt to Cheltenham last Saturday afternoon must have been a red-letter day. It is rarely one hears such exquisite interpretations of all that is best in German song. Miss Gerhardt sang the Gypsy songs of Brahms. Her next set consisted of three by Schumann, namely, "Provencalisches Lied," "Ich grolle nicht" and "Frühlingsnacht." The second was a masterly interpretation and made a great impression on the audience. In her last group of four songs she showed her wonderful powers as a lieder singer, powers that have gained her a world-wide reputation. "Da dentest mit einem Fädchen mich zu fangen," by Hugo Wolf, and Bungen's "Ich habe ein kleines Lied erdacht" were absolutely models of interpretation. Her quality and command of expression, and the insight into all the subtleties of the composer's mode of expression were revealed to the audience in a wonderful manner. She was recalled again and again, and sang the "Wiegelielied" and "Der Schmied."—Cheltenham Examiner.

JOHNSTON'S ANNOUNCEMENTS.

R. E. Johnston, who now is in Europe, announces through his New York office that he has engaged Eugen Yaaye for an American tour next season. Among the other artists Mr. Johnston announces for American appearances are: Countess Luba Alexandowsky, a Polish pianist; Felice Kashowska, a dramatic soprano; Dorothy Toy, a lyric soprano, and Mlle. Yvonne de Tréville, dramatic and coloratura soprano.

"Ever hear Miss Hygee sing? She can do it beautifully in five languages."

"Yes, but I like her sister better; she can refuse firmly in one."—Chicago Tribune.

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To The Musical Courier:

May I call your attention to an error in the article on "Ludwig II and Richard Wagner" in your issue for July 12. Mr. Abell (on page 1 at the bottom of the second column) says: "It was during these years that those wonderful castles Hohenschwangau and Lindenhof were building." I think he had in his mind Neu-Schwanstein, which

is not far from the Castle Hohenschwangau, and is a most gorgeous building erected by Ludwig II.

"Schloss Hohenschwangau originally belonged to the house of Guelph, but in 1191 came into the possession of the Dukes of Swabia, and in 1567 passed to the Dukes of Bavaria." I quote from Baedeker's "Southern Germany."

On the same driving trip when we visited these castles we went to Lindenhof, not far from Ober-Ammergau, where Ludwig built Castle Linderhof. Lindenhof (spelt with "n"), is a beautiful villa at Lindau on Lake Constance.

Trusting this will be accepted as coming in no way with critical feeling.

Very truly yours,
MARGARET A. BARRELL.

Grace Kerns' Engagements

Grace Kerns, soprano, will appear at Washington, Conn., August 25, and at Litchfield, Conn., August 26.

Following are press notices relative to Miss Kerns' recent appearances:

The soprano, Miss Kerns, has a voice of lovely quality and even scale; her deportment was most pleasing and her songs were rendered in a very artistic manner.—New York World.

Was very successful with her solos; possesses a voice of excellent quality, which she uses with discretion.—New York Times.

The Beethoven Männerchor was assisted by Grace Kerns, a singer with phenomenal voice, power and great cultivation. The quality of her lovely voice showed to great advantage in the aria, "Dich Theure Halle." — New York Herald.

Grace Kerns' excellent singing aroused great enthusiasm.—New York Staats-Zeitung.

The society had an important acquisition in Grace Kerns. . . . A singer of great temperament and elegant style who interpreted her songs in a highly artistic manner. In the aria, "Dich Theure Halle" she showed rare dramatic talent and obtained with this number artistic results which brought about unanimous and spontaneous applause from the audience.—New York Morning Journal.

It was the first appearance in Albany of Grace Kerns, who is personally very attractive, has a singularly beautiful soprano voice of clear and silvery quality, wide range and marvelous technic. It is a distinctly musical organ and her numbers revealed all the beauties of her voice.—Albany, N. Y., Press.

She possesses a clear soprano voice and of great flexibility and range; her work was most satisfactory.—Washington Post.

Sang Godard's berceuse with careful phrasing and delicate shading. . . . Responded to an enthusiastic encore; her singing was full of artistic promise.—Brooklyn Eagle.

Miss Kerns, who has a lovely, bright, clear voice, won her biggest success in the solo, "From Thy Love as a Father," which was encored.—Toronto, Ont., Globe.

Possesses a lyric voice of great brilliancy and sweetness, added to which is a rare ability to interpret.—Pittsburgh Dispatch.

Has a beautiful soprano voice with clear bell-like tones. Her solo in the "Stabat Mater" gave Miss Kerns an opportunity of showing the beauty and power of her voice.—Worcester Gazette.

Has a sweet voice of much power and sang with rare taste and sympathy.—Hamilton, Ont., Herald.

How greatly we exert ourselves for novelty. Considered in its various phases, the quest for novelty is a most entrancing study. A few months ago St. Petersburg was a center of news interest. There was an epidemic of suicides. All of the self slain were young women; all, according to the cable dispatches, were beautiful; all were—er—respectable. All were "musical suicides." The young women played Chopin nocturnes or Grieg concertos, and forthwith swallowed poison or cut their fair and lovely throats. And newspaper readers on at least two of the continents said: "How interesting!" or "How gruesome!" —New York Morning Telegraph.



GRACE KERNS,
Soprano.

Finnegan and Klotz Receive Ovation at Ocean Grove.

John Finnegan, the noted Irish tenor, soloist of St. Patrick's Cathedral, New York; Maude Klotz, the young Brooklyn soprano, for whom so much has been predicted; Marguerite Dunlap, contralto, and Randall Hargreaves, English basso cantante, were heard on Monday, July 10, in the big Auditorium at Ocean Grove, N. J., and created a splendid impression, Miss Klotz and Mr. Finnegan creating a sensation.

Mr. Finnegan sang the aria from "La Boheme" with such style, finish and tonal beauty as greatly to stir the audience, which would not be satisfied until he sang the last half over again. In a group of Irish songs he scored an additional triumph and was recalled again and again, but refused an encore because of the intense heat and the quartet still to come.

Miss Klotz lived up to all that has been said of her. Her voice is rich and of splendid volume. Though young she possesses a natural dramatic interpretative ability that will be envied by many older singers. She sang the waltz song, "Il Bacio" (Arditi), with great brilliancy and effect, and received an ovation.

Her group of songs gave her a splendid opportunity to show her versatility, which she did in a most commendable manner, singing the love song with great pathos and rendering the "Persian Garden" number with brilliancy, her powerful and ringing tones filling the large hall with wonderful effect. In contrast was the beautiful Reichardt number, which she rendered with much delicacy and feeling. To enthusiastic demands for an encore, Miss Klotz responded with "The Year's at the Spring" (Beach), and was recalled again and again by her enthusiastic hearers.

Miss Dunlap and Mr. Hargreaves also created favorable impressions with their numbers, and the quartet from "Rigoletto," splendidly rendered, completed the program.

So pleased was Tali Esen-Morgan, director of the Auditorium, with the work of the artists, that he is arranging for a return appearance in August for Mr. Finnegan and Miss Klotz.

Elsa Ruegger Visits Her Old Home.

Elsa Ruegger, cellist, who is to return to America next season with the Detroit String Quartet, will visit her former home in Lucerne, Switzerland, during August, and will likely be heard there in recital before leaving for America. The success attained by Madame Ruegger last season in her recitals has aroused the interest of musical clubs generally, and she is promised an unusually busy season. Following are comments upon her appearances in Denver and vicinity last spring:

To Madame Ruegger's splendid art one turns for first mention, for this cellist stands at the head of cello artists of today.—Denver Daily News, February 24, 1911.

The tones of Madame Ruegger's cello are so fine and mellow, so wholly detached from the mechanical bow and fiddle that they seem to encompass the whole world in soft, rich melody.—Denver Times, February 24, 1911.

All knew at once it was a real artist caressing the strings. It was something of a revelation in cello playing.—Denver Post, February 24, 1911.

Absolute purity and beauty of tone, phrasing artistic and polished to the highest degree are the characteristics that unite in making Madame Ruegger one of the greatest artists before the public. Her playing disarms criticism.—Boulder, Colo., February 25, 1911.

Madame Ruegger is worthy of the fame she bears as one of the world's greatest artists.—Greely Republican, February 22, 1911.

Bonci Booked for Cincinnati Festival.

Haensel & Jones have just booked Alessandro Bonci as one of the star artists for the next Cincinnati Musical Festival in May, 1912. Mr. Bonci will sing at the Saturday evening concert in Berlioz's "Requiem," and selections from the third act of "Die Meistersinger," including the "Prize Song" and the "Quintet."

Owing to the fact that Bonci will be in America until June 1, many of the prominent festival committees are now in correspondence with his managers with a view to having him at their next spring festivals.

Bernstein Trio Changes Name.

The Bernstein Trio will in future be known as the Russian Trio. Eugene Bernstein, pianist and director, has placed the management of the new trio in the hands of Antonia Sawyer for the coming season. The three brothers are all splendid musicians, and will be much sought after by clubs, schools and colleges. They have already a number of social engagements booked, one in the near future at Long Branch, N. J.

John W. Nichols Better.

John W. Nichols, the tenor, has recovered from his attack of laryngitis and is now planning to fill several engagements. Mr. Nichols sang at Wallingford, Conn., last week and among his bookings for August are two concerts at Richfield Springs, N. Y.

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LONDON, England, July 12, 1911.

A delightful Susanna Madama Lipkovska proved to be in Wolf-Ferrari's charming opera, "Il Segreto di Susanna," in which she made her debut at Covent Garden this season, July 11. An exquisite miniature opera, almost pre-Mozartian, musically, it demands much vocal finesse and a wholly refined conception from its two vocal characters, a soprano and baritone, for its correct aesthetic as well as vocal success. As the Count, Sammarco was



Photograph by the Dover Street Studios, Ltd., London, W.
INGO SIMON.

superb, carrying out with the greatest finish the varying moods of the charming comedy with all the vocal and histrionic charm that is ever characteristic of all the Sammarco roles. Madam Lipkovska will be heard again this evening as Mimi in "La Boheme."

Melba left for Australia last Sunday morning accompanied by several of the principal artists who are to be associated with her in her Australian tour which will open in Melbourne in October. Among the artists who have signed with the Melba Opera Company is Eleanor de Cisneros, who will be heard in the roles of Ortrud, Venus, Dalila, and Santuzza.

Among the visitors to London this month has been Mrs. Holmes, president of the Cincinnati Orchestral Association. Mrs. Holmes is accompanied by her husband, Dr. Holmes, her mother and her three sons. "Yes," said Mrs. Holmes, "I am here for a rest, the doctor simply took me away from the orchestra and insisted on a several thousand miles breach for the time being. We brought along our big American motor car and expect to motor all through France, for where we leave in a day or two. We have had a delightful time the few days we have spent in London visiting old friends and acquaintances. We had a most enjoyable visit with Sir Edward and Lady Elgar, who also are in London for a few days. I am so sorry I missed all the concerts here, for I understand one hears almost daily so much good music in London."

"When do I expect to return?"

"Some time in early October. Our rehearsals begin the first week and the season opens November 15. We shall have a twenty-four weeks season, twelve evening and twelve matinee concerts in Cincinnati and a long list of extra concerts embraced in our tour of other cities. Then we give some extra Sunday afternoon popular concerts, which were famously patronized last year, we having to turn away at every concert hundreds of people."

"Our conductor, Leopold Stokowski? He lived here in

London, you know, for a long time. O, yes, we like him immensely. He is a fine musician, his taste is so catholic and his programs are so varied. I think he inclines to the modern, but that is not objectionable. We want a young man with modern ideas to grow up with our orchestra and with the times. He is now in Munich for the summer with his bride who was, you know, Olga Samaroff, the pianist."

"How about your new season's programs?"

"I am sorry I cannot give you the programs, but they are now being constructed by Mr. Stokowski and won't be in my hands until some time later. But your readers may be interested to know that among the soloists engaged are Madame Rappold, Ernest Hutcheson, Kathleen Parlow, Ludwig Hess, Zimbalist, Bachaus, and Bauer. Besides we always list as one of our soloists, our accomplished concert master, Emil Heermann."

"Your organization is a stock company, is it not?"

"Yes, we are a bona fide stock company, incorporated under the laws of the State of Ohio, and our board of directors consists of women members only. Dr. Holmes and I will go on to Munich for the festival, and visit some other places in Germany and by that time I think we will be ready to embark for home."

The many friends of Thomas Quinlan will be glad to know that he now is fully recovered from his recent illness and has gone to Surrey for a few weeks.

Wesley Sears, of Philadelphia, (U. S. A.), will give an organ recital at St. John's, Westminster, July 13.

Daniel Mayer, of the Daniel Mayer Concert Direction, has gone to Ostende for a few weeks vacation.

It will be interesting news to the London music-loving public to learn that Mr. and Mrs. Ingo Simon have arranged with their manager, Daniel Mayer, to give a series of three subscription concerts next season, between the end of April and the end of June, when the programs to be given will be arranged along the same lines of construction hitherto associated with these two artists.

After a very successful London season of ten weeks teaching, Leopold Auer left for Russia, July 12, by way of Bologna, where he will rest for a few weeks.

Some interesting works by native English composers will be heard at the Promenade Concerts which begin next month, among which are "Variations on an Irish Air" (op. 29), by Norman O'Neill; "Shepherd Fennel's Dance," by Balfour Gardiner; a small suite for orchestra, by Cecil Forsyth; a symphonic poem, "Antony and Cleopatra," by Raymond Roze; and orchestral rhapsody, "A Passerby," by C. B. Rootham; a miniature suite, by Eric Coates, and three pieces for oboe and orchestra, by Hamilton Harty. It is also of interest to note that a proportionally large number of French compositions will be given, such as Debussy's "Children's Corner," orchestrated by the composer in the form of a suite; and a "Pavane" by Ravel. Two works by Georges Enesco hail from Paris, a new suite for orchestra (op. 9) and a "Roumanian rhapsody," No. 1; fantasy for piano and orchestra by Louis Aubert; suite for flute and orchestra, "The Flute of Pan," by Jules Mouquet; and a "Petite Suite" for flute



Photograph by the Dover Street Studios, Ltd., London, W.
MRS. INGO SIMON.

by Henri Busser. Apart from the works which will actually be produced for the first time, some twenty compositions will be added to the repertory of the Queen's Hall Orchestra. British music will be represented by Professor Bantock's "Dante and Beatrice," and Percy Pitt's "English Rhapsody." Delius' symphonic poem, "Paris"; William Wallace's "Villon"; Josef Holbrooke's symphonic variations, "Three Blind Mice"; MacKenzie's "La Savannah"; Parry's "March of Orestes," and a second set of "Old English Dances," by Cowen. One is glad to see some attention paid to the too neglected music of Dvorák, whose three "Slavish Rhapsodies," and "Symphonic Variations" will be heard during the season. Svendsen's "Zorahayda," Glinka's "Kamarinskaya," Scri-

abine's "Le Poem de L'Extase" and an entr'acte ("Ophelia") and Danish march from Henschel's music to "Hamlet," are all new items in the programs of the Promenade Concerts. There are also several interesting arrangements for orchestra, such as "Fugue on the name B-A-C-H," Schumann-Filson Young; "Cavatina," Joachim-Raff, and Rachmaninoff's prelude in C sharp minor. It will be seen from this list that the scheme is as varied and eclectic as in former years, but tends rather to lightness as regards the new works. No new symphonies are added. In all, eighteen novelties are included in the scheme for the present season.

The second recital by Havemann, the violinist, was, like the first, a scholarly arranged and well interpreted program. Mr. Havemann is an interesting player and one who takes his art seriously, as but to hear him always proves quite conclusively. With Johanna Thamm, pianist, Mr. Havemann gave a very effective and well balanced reading of the Beethoven sonata in G, and as in his other programmed numbers, the prize song from "Die Meistersinger"; a Wilhelm Carl Bach gavotte, arranged by Havemann, a first performance of a "Rhapsodia Piemontese," by Sinigaglia; and the Sarasate "Faust" fantasia, the conviction never left one that Havemann is first, last and always a musician in all he attempts. Johanna Thamm, who



Copyright photo by the Dover Street Studios, London.
JANET SPENCER.
A favorite American contralto with English audiences.

made her English first appearance at this concert, imparts a certain good style to all she does. She was well received.

Reinhold von Warlich has been heard at many private musicales during his visit to London this season among which may be mentioned that given by the Duke and Duchess of Connaught, July 4, when Mr. von Warlich's program consisted of old Italian, French and English songs; Lady Plymouth's musicale of July 6, where he programmed the "Dichterliebe," and at the at-home given by Mr. and Mrs. Yates-Thompson when groups of miscellaneous lieder were given.

Among the private recital engagements filled by Augusta Cottlow during her London visit was the musicale given by Lady Cooper at her lovely home in Grosvenor square, when some three hundred guests listened and applauded with much enthusiasm the young artist's interpretation of a varied program.

Hanna Butler, of Chicago, who has been visiting on the Continent for the last fortnight, has just arrived in London where she will do some coaching in song interpretation and oratorio.

Nicodeni Zedeler, the young violinist now en tour with Sousa and his band, is everywhere meeting with the greatest success and enthusiasm. Recent reports to her teacher, Theodore Spiering, confirm the high opinion he always held of her ability. In Australia, where the band is at present appearing, the press has given her the most glowing of notices on her pure tone and matured style, and her authoritative manner of interpreting the classics.

EVELYN KAESMANN.

Southern and Western Tributes to Cottlow.

Before Augusta Cottlow went to Europe in 1909 the gifted pianist gave some recitals in the South and West which are recalled by her admirers in those sections. Two recitals of special significance were given at Burlington, Ia., and in Raleigh, N. C. Newspaper criticisms from these cities follow:

Miss Cottlow scored a charming triumph and her playing was quite refreshing and skillful. She began with Bach, the D major prelude and fugue for the organ as arranged for piano by Busoni, the transcription, and Miss Cottlow's playing was very effective and a most successful effort. The Brahms romance came next and her interpretation of Chopin's C sharp minor was given with much poetic feeling; then Debussy's two numbers, the last being very brilliantly executed. Miss Cottlow was generously encored and delighted the audience by playing several MacDowell numbers, of which she is a fine exponent. She appears slight and too girlish, as has been noted, to play such ponderous works for the pianist, but this impression disappears absolutely before she advances in the program, and one recognizes her strength and wonderful breadth of tone and technique, which she commands with the greatest ease. She is an astonishing pianist from every point of view, and it is to be hoped she will again appear before the Burlington public.—Burlington Evening Gazette.

Augusta Cottlow's appearance had been looked forward to with great interest by Burlington music lovers. And they were not disappointed. A decidedly pleasing personality and a finished artist; there was no difference of opinion as to the excellence of her performance, but simply that difference of individual tastes and prejudices which gives the preference to certain styles of composition. Miss Cottlow was as perfectly at home with the powerful passages in Bach and Brahms as with the tenderest of Chopin, and her technique is perfect. But she does not permit technique to overshadow anything else. There are piano virtuosi who are so taken up and so filled up and overflowing with technique that there is room for nothing else. Miss Cottlow is none of these. She recognizes in technique simply the means to a perfect interpretation of the composer's ideas as they appear and appeal to her.—Burlington Hawk-Eye.

The audience was enthusiastic over the performance and compelled numerous encores throughout the evening. It was the unanimous verdict of the musicians present that Miss Cottlow is the best pianist that has ever been heard in Raleigh, and the wish was expressed by many that Miss Cottlow be secured for a return engagement next season.—News and Observer, Raleigh, N. C.

Sibyl Sammis MacDermid, Talented Soprano.

Sibyl Sammis MacDermid, the beautiful and talented American soprano, is not only well known as a singer in the Middle West, but also in the East, as well as Europe. Mrs. MacDermid has sung with the greatest organizations in the world, and her success has always been in the superlative degree. When in London she coached with Sir Henry Wood, under whom she appeared in concert at Queen's Hall. After the first concert her success was so pronounced that the conductor reengaged her for a series of concerts. On her return to America the brilliant soprano was heard in New York City, appearing at many musicales, recitals, concerts. Her singing at Madison Square Garden will always be remembered by New Yorkers.

In the Middle West Mrs. MacDermid has appeared with the New York Symphony Orchestra, Minneapolis Or-



SYBIL SAMMIS MACDERMID,
Soprano.

chestra and the Theodore Thomas Orchestra. Mrs. MacDermid had received many offers to enter grand opera, but as yet prefers to devote her time to concert, oratorio and recital work.

Mrs. MacDermid has inscribed on her programs many of her husband's songs. Mr. MacDermid is especially well known for his beautiful settings of scriptural passages, which have won for him an uncommon place among American composers. Mrs. MacDermid next year will accept a limited class of vocal pupils at her residence at 5219 Hibbard avenue, Chicago.

Léon Rains' Successes in Dresden.

The following notices refer to the recent operatic successes of Léon Rains in Dresden:

Mr. Rains' performance as Cardinal Brongi was admirable.—Dresdner Anzeiger.

Mr. Rains afforded us particular pleasure. His performance as Cardinal Brongi was admirable from a vocal point of view, and he played the role in an expressive, novel manner. Mr. Rains sings and plays the part of Cardinal Brongi in a dignified and distinguished manner. We consider this role to be one of his very best.—Dresdner Nachrichten.

Mr. Rains sang Marcell and produced an even deeper impression than on his first appearance in this part. Mr. Rains is a highly intellectual singer, who shows an admirable economy in the use of his talent; his vocal manner is free from all exaggeration and he is a master of the actor's craft.—Deutsche Wacht.

The principal success of the evening was again won by Mr. Rains, who played Styx. He had added three new verses to the song of the splendors of his life as Prince of Arcadia, in which he was rigorously applauded.—Dresdner Zeitung.

Mr. Rains gave a most praiseworthy interpretation of the part of Rocco. The musical conception was broad and his acting natural and sympathetic.—Deutsche Wacht.

Mr. Rains, who was in excellent voice, sang the part of Rocco in his novel artistic manner. His individual interpretation of the part was in every way admirable.—Dresdner Zeitung.

Mr. Rains' noble interpretation of the part of Rocco, full of genuine feeling and highly characteristic, together with his ex-

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cellent mask, showed us the singer once more as an artist of distinction and fine taste.—Dresdner Nachrichten.

Then Léon Rains sang the aria, "Il faut noblement," from Massenet's "Cid"; the magnificent song, "Das Tal," by Richard Strauss, and finally, thereby achieving his greatest success, an encore, which suited his voice admirably, enabling him to show the fine quality of his low register. Once more we must praise Mr. Rains' conscientious and artistic work.—Dresdner Anzeiger.

Mr. Rains sang an aria from Massenet's "Cid" and "Das Tal," by Strauss, with such an interesting and expressive interpretation that the public called for an encore.—Dresdner Neueste Nachrichten.

Mr. Rains, who sang the part of King Henry in "Lohengrin" and gave, as regards his voice and acting, in every respect a most artistic and noble performance, is particularly worthy of recognition.—Neueste Nachrichten.

Mr. Rains, an incomparable Mephistopheles.—Dresdner Nachrichten.

Mr. Rains' inimitable genuine English ambassador.—Dresdner Anzeiger.

Mr. Rains, who was to celebrate real triumphs, commenced the concert. One would scarcely believe that our fierce Hagen could be so lyrical. The artist revealed himself as a bel canto singer with a cantilene based on his rare mastery of the art of breathing. The success he achieved with Flegler's "Le Cor" was still greater after the rendering of songs by Lalo and Grieg, so that the singer was obliged to give an encore.—Dresdner Journal.

Mr. Rains as Landgraf made a most favorable impression. His figure is tall and imposing, his acting tasteful, his voice powerful. He is also a master of the cantilene and his vocal modulation is very expressive.—Dresdner Anzeiger.

It is a pleasure to listen to Mr. Rains' brilliant finely trained voice; his whole method of singing, quiet, artistic and avoiding anything "theatrical" is most sympathetic.—Deutsche Wacht.

Janet Spencer in London.

The London Telegraph, the London Times and the London Pall Mall Gazette were among the papers that published splendid reviews of Janet Spencer's recital at Bechstein Hall, London, June 28. The London critics, without an exception, commented upon the beauty of the American

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contralto's voice and the finish and charm of her style. Her program also was praised and the audience showered its appreciation upon the handsome singer. The critic of the London Sunday Times in his review of the recital said: "Miss Spencer's voice is of pure sympathetic quality and her singing is delightful in its refinement and unaffectedness."

Miss Spencer is to make an extended tour in Great Britain under the direction of the Quinlan International Musical Agency.

Riheldaffer Closes Successful Season.

Grace Hall Riheldaffer, coloratura soprano, has just closed a successful season of concert and recital engagements throughout the East, South and Middle West. During June she sang in Gainesville and Wichita Falls, Tex.; Bartlesville, Tulsa, Muskogee, McAlester, Shawnee, Oklahoma City, Norman, Ada, Hugo, Durant, Mangum, Hobart, Anadarko, Chickasha, El Reno and Enid, all of Oklahoma. Her program included Verdi's "Caro Nome," Cadman's "Indian Songs," three German classics, Mulder's "Staccato Polka," Arne's "Lass with the Delicate Air," Reichardt's "Hoffnung," Cadman's "Geranium Bloom," Chaminade's "Summer," Woodforde-Finden's "Song of the Bride," two Schneider songs, a sacred arrangement of the Jocelyn "Lullaby," Stewart's "Violet" and Dell Acqua's "Chanson Provencale." Mrs. Riheldaffer is spending July in serious study. During August she will rest quietly with her family at Sabula Lake, in the Pennsylvania mountains.

Jonas Pupils Play.

Alfred Calzin, the eminent French pianist, and Carl Beutel, one of the well known young American pianists, were among the prominent musical features of the Indiana Music Teachers' Association meeting, recently held in



ELSA VON GRAVE.

The eminent pianist, wife of Alberto Jonas, at the foot of the famous statue of Goethe and Schiller in Weimar.

Shelbyville, Ind. The magnificent playing of both these young men contributed in a large manner to the success of the festival. Both are pupils of Alberto Jonas, of Berlin, whose teaching has brought forth so many famous virtu-

MUSIC IN TROY.

Troy, N. Y., July 20, 1911.

At the sängerfest of the Central New York Sängerbund, held recently at Albany, Troy received well deserved recognition, the Troy Männerchor being awarded the second award in the Class A contests. Syracuse Liederkranz received the first award, and the Schenectady Beethoven Männerchor the third honor. Other awards were announced as follows; Class B, Schenectady Liederkranz, first award; Poughkeepsie Germania, second honor; Syracuse Arion, third honor. Class C, Herkimer Germania, first award; Ilion Germania Männerchor, second honor; Oswego Liederkranz, third award.

Now that the vacation season is here it finds Troy musicians scattering for the mountains and seaside, some to enter into new fields of study or practice and others simply to rest. Director William Lewis Glover, of the Emma Willard Conservatory, is in Boston and the neighboring seaside resorts, while S. Grahame Nobbes, of the faculty, is in Nova Scotia. Frank Sill Rogers, of the organ department, is in Mexico.

The members of the Troy Vocal Society returned on Friday, July 21, from their annual week's sojourn at the Hotel Champlain, Lake Champlain. While there they gave many concerts, which were heartily appreciated by the guests.

G. B. O.

Rosa Olitzka at Ocean Grove.

Rosa Olitzka, the contralto, has been re-engaged to sing at Ocean Grove this summer. She is to appear in a song recital at the Auditorium, August 7. For the coming season Madame Olitzka will have many engagements with leading clubs and societies throughout the United States and Canada.

Jonas Pupil Stirr Audiences.

Winni Pyle, the beautiful pianist from Texas, recently achieved a splendid success in Bad Nauheim as soloist

with the Leipzig Symphony Orchestra, under the leadership of Kapellmeister Winderstein. Our young countrywoman, of whose great successes in Germany for the past two



WINNI PYLE.

years due mention has often been made in this paper, played on this occasion the Liapounow concerto and aroused the public to intense enthusiasm. The newspapers praise her

in the highest terms, extolling her great, brilliant technic and her musicianly temperamental interpretation. She was at once engaged to appear in Bad Nauheim next November.

Florence Austin and Anna Case at Ocean Grove.

The huge auditorium at Ocean Grove, N. J., was comfortably filled last Thursday evening, the occasion being one of the regular artist concerts under the direction of Tali Esen-Morgan. The program was devoted entirely to solos, those participating being Florence Austin, violinist; Anna Case, soprano; Harry Wieting, baritone, and Clarence Reynolds, organist and accompanist.

The particular features, of course, were the two ladies, who took all the laurels as well as the bouquets. Miss Austin was never in better form. The acoustical properties of the building are so fine that the most delicate pianissimos and harmonics were easily heard by all. Miss Austin played with splendid abandon and artistry, and as she is working most diligently this summer her great talent is finding artistic expression through the medium of her violin in no uncertain manner. Her tone is broadening and ripening; her insight is keener and deeper; her technic is surer and firmer, and her whole attitude is the result of a sincere and earnest artist development. Miss Austin is a violinist who may be relied upon for excellence of performance, as well as artistic conception and interpretation.

Ovide Musin, the celebrated violinist, who sat next to the writer, said: "One does not wish to hear better playing." Miss Austin played "Reverie" (Becker), "Hungarian Airs" (Ernst), "Romance and Polonaise" (Wienawski), and "Zigeunerweisen" (Sarasate).

Miss Case, lovely in appearance and gracious in manner, was warmly received, and sang delightfully. Her numbers were "Casta Diva," from "Norma" (Bellini), "Ich möchte schmecken über Tal und Hügel" (Sjogren), "The Silver Ring" (Chaminade), "Spring" (Henschel), and "Ave Maria" (Bach-Gounod), with violin, piano and organ.

Miss Case was particularly happy in the beautiful Henschel song, in which she imitated the songs of the birds with great skill. She was compelled to respond to several encores and added further pleasure by daintily interpreting some old fashioned melodies.

Mr. Wieting has a strong voice of pleasing quality and good style. He made a favorable impression, and received deserved applause for his virile rendition of "King Charles" (White) and "Robin Goodfellow" (Morgan).

MacDowell Chorus Plans.

The MacDowell Chorus, Kurt Schindler, conductor, has completed plans for the season of 1911-12, and the directors announce that the first concert will take place in Carnegie Hall Monday evening, December 12, when the chorus, assisted by the New York Philharmonic Society and prominent soloists, will present Liszt's "Legend of St. Elizabeth," in commemoration of the one hundredth anniversary of the composer's birth. The second concert will be given in March.

The chorus also has been engaged to sing with the Philharmonic Society at two pairs of concerts in the regular Philharmonic subscription series in December and March, singing the choral parts in Liszt's "Dante" symphony and Beethoven's ninth symphony.

The chorus will be enlarged and application for membership may be made to Mrs. Frederick Edey, 10 West Fifty-sixth street, New York City. Membership will be limited to two hundred and fifty voices.

Gadski Entirely Recovered.

Madame Gadski, writing from the Austrian Tyrol to her American manager, gives an interesting account of the mountain climbing she is enjoying daily. She states that she has entirely recovered from an operation performed in May at a Semmering Pass Sanitarium, that her health is better than for several years, and that for the first time in two years she is wholly free from pain. Specialists agree that she has permanently recovered from the malady which has long caused her such discomfort. Madame Gadski will return to America in the autumn in time to enter upon an active season of important concert and opera engagements.

Friedheim to Play Liszt Programs.

Arthur Friedheim, acknowledged to be one of the greatest Liszt players, is to arrive in America next November for a tour of thirty concerts. Mr. Friedheim will play with several of the leading orchestras. His share in the Liszt centennial will add interest to appearances of this temperamental pianist.

A Crime.—"What do you think of the plot?" asked the comic opera manager.

"That isn't a plot," replied the man who had paid \$2 to see the show. "That's a conspiracy."—Washington Star.

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PAUL KITTEL, tenor, Vienna Imperial Opera.
CAVALLIERI MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, Berlin Royal Opera; next season, Metropolitan Opera Co.
MARGARETHE FRIEDRICH-MATSENHAUER, mezzo-soprano, Munich Royal Opera.
HELENA FORTI, soprano, Royal Opera, Prag; next season, Dresden Royal Opera.
DAVIDA HERR, soprano, Stockholm Royal Opera.
FRANCIS ROSE, soprano, Berlin Royal Opera; next season, Metropolitan Opera Co.
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KUBELIK'S WONDERFUL DRAWING POWERS.

Jan Kubelik is to make another American tour. This announcement is one that will be hailed with real delight in every city where the Bohemian violinist has played.

Since 1899 when Kubelik made his first sensational successes in London his career has been a series of triumphs all over the civilized world. Three tours in America have each reaped for him substantial financial returns, and in London, where he burst meteor like on an astonished public, he still holds his place as one of the greatest drawing attractions among the musical artists.

Kubelik's two concerts in Paris this spring at the Grand Opera House and the Trocadero were attended by record breaking audiences, but it is in London where he first won fame that the strongest evidence is afforded of this wonderful magnetism and ability to attract the general public.

The Royal Albert Hall, London, where Kubelik gave two concerts in May and June of this year, is a vast amphitheater, designed for concerts, scientific, political and other assemblies. It was constructed in 1867-71, and named after Prince Albert, whose famous memorial stands near it in the adjoining park. The terra cotta frieze by Minton & Co. is 810 feet long, running entirely around the oval building, and depicts the different nations of the globe. The hall, which comfortably accommodates an audience of 8,000 is built up in tiers like the Roman Colosseum. The level arena in the center has space for 1,000, the amphitheater, which encircles it at a little higher level contains ten rows of seats and holds 1,360 persons. Above it are three rows of boxes. Still higher is the balcony with eight rows of seats for 1,800 persons, and above the balcony is the picture gallery containing accommodation for an audience of 2,000. The organ, built by Willis, containing 9,000 pipes, and blown by two steam engines, is one of the largest in the world. The platform has room for the orchestra of 250 that usually accompany the performances of the Royal Albert Choral Society of 1,000 voices. Needless to say a building of these dimensions is seldom in demand by soloists, especially as London has the magnificent Queen's Hall as well as a number of excellent smaller halls at the disposal of the concert giver. Now and then, however, a soloist like Patti or Paderewski, or Clara Butt, finds it necessary to engage the Albert Hall in order to accommodate the crowds that clamor for admission. That Kubelik with his violin was able to fill this vast auditorium with his admirers speaks more eloquently than any words can of the magic of the violinist's art. Orpheus of Greek mythology could tame animals and move stocks and stones. But it is open to doubt if the old Greek artist could charm 8,000 persons into the Albert Hall with the sound of his twanging lyre.

The picture shown herewith portrays the vast audience in attendance at the concert on June 18 and needs no further comment. Between ten and eleven thousand people attended this concert. As evidence that his

American manager has the utmost faith in Kubelik's popularity and ability to fill the largest house in this country, it may be stated that among the sixty concerts already booked, he is to appear in buildings of the greatest capacity, such as the Hippodrome, New York; Auditorium, Chicago; Academy of Music, Brooklyn; Academy, Philadelphia; Auditorium, Newark; Hippodrome, Cleveland; the auditoriums in St. Paul, Minneapolis, Denver, Los Angeles, Des Moines; Music Hall, Cincinnati; Memorial Hall in Columbus and Dayton; Massey Hall, Toronto, besides many large theaters in cities where there are no available halls or auditoriums.

The Kubelik concerts at the Hippodrome take place Sunday evenings, October 15 and 22. Thursday evening, October 19, the violinist will give a concert at the Brooklyn Academy of Music. Ludwig Schwab is the pianist engaged to accompany Kubelik on the tour.

After the tour which will follow a route to the Middle Northwest and then the Far West, Kubelik is to return

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East via the large cities in the Middle West. He is due in New York again about the middle of February when he will give more concerts in the metropolis.

Works by Margaret Meredith.

The following recently published works by Margaret Meredith attest to the activity of this talented English composer. The larger choral and orchestral works have all had a London hearing and the "Sursum Corda" and "Requiem" are frequently performed in the Provinces. Mrs. Meredith is now at work on a symphony which is nearing completion. The production of this work is being awaited with much anticipation by the many admirers of Mrs. Meredith, who are watching her career with no little interest:

Choral and Orchestral—

"The Passing of King Edward VII." Words by Owen Seaman. (Collard Moutrie.)

"Sursum Corda." A symphonic poem. Also a German translation by Prof. Julius Butts. (Collard Moutrie.)

"Requiem." Words by Owen Seaman. (Collard Moutrie.)

"Recessional." Words by Rudyard Kipling. (Collard Moutrie.)

Choral—Anthem, Ps. xci. "He That Dwelleth." For four solo voices and chorus. (Boosey & Co.)

Musical Allegory—"The Pilgrim's Way."

Operetta in One Act—"The Unseen Lover."

Songs—

"Not in Vain." (Collard Moutrie.)

"Friedens-Gebet." (Boosey & Co.)

"If We Must Part." (Schott & Co.)

"How Blest Am I." (Schott & Co.)

"My Heart's Entreaty." (Schott & Co.)

"Mother's Song." (Schott & Co.)

"Le Cœur Sacré." (Schott & Co.)

"Exaltation." (Schott & Co.)

"Love's Benediction." (Schott & Co.)

Chamber Music—

"Tristesses et Sourires." For violoncello and piano. (Collard Moutrie.)

Quintet for piano, violin, violoncello, flute and clarinet. (Collard Moutrie.)

Quintet, "Rhapsodie Symphonique" in one movement for piano, violin, violoncello, flute and clarinet. (Collard Moutrie.)

Scherzo for piano and violin. (Collard Moutrie.)

An American Singer's Success.

Rosa Eaton is a successful example of what American pluck can accomplish. Gifted with a naturally rich and beautiful voice, with careful study she has developed into a splendid singer, as every one who heard her sing at the New Century roof with Elliot Schenck's Orchestra will attest.

Miss Eaton, who is a Western girl, possessing to a marked degree the rugged adhesiveness to duty that so often constitutes an element of Western life, began her studies in Chicago, where her talent and application placed her in advance of her classes, so that she was the recipient of three medals—among them the Levi Leiter diamond medal—and four scholarships.

After a period of successful work with Esperanza Garrigue, the well known vocal teacher of New York, she pursued her studies abroad under M. Catherine, répétiteur of the Grand Opera, and M. Estyle, of the Opéra Comique, Paris, where she studied several operatic roles, and is today able to sing Gilda, Micaela, Violetta, Marguerite at a moment's notice.

Miss Eaton possesses an indefatigable love for work, and is constantly adding to her repertory both for oratorio and recital purposes. Marked ability to master roles, determination and application, coupled with magnetism, a charming personality and abundance of temperament, form a combination that can only result in deserved success on the operatic stage as well as the concert platform.

Scharwenka Pupils' Recital.

Seven advanced pupils of the master class of Xaver Scharwenka, at the Scharwenka Conservatory, of Berlin, gave a public recital in the hall of the institution on June 23. Ida Knefel, of Frankfurt-a-M., played the first movement of the Beethoven E flat concerto in excellent style, while Else Jordan, of Berlin, was heard in a very brilliant performance of Chopin's andante spianato and polonaise in Scharwenka's orchestral arrangement. Amelia Fell, of Karlsruhe, played the Brahms-Handel variations with depth of feeling and intelligence. Of Scharwenka's own concerto in F minor the first movement was beautifully rendered by an American girl, Rheta Isaacs, of Kansas City, and the third by Alexandrina Bretta, of Bucharest. Intelligence, good taste and a beautiful tone were revealed by Hugo Kander, of Mannheim, in the first movement of Beethoven's "Hammerklavier" sonata, while Liszt's E flat concerto received a brilliant rendering at the hands of William Mayfarth, of Brooklyn. The young artists did great credit to their distinguished master.

Mrs. Eilenberg and Pupils Return.

Mrs. B. Leigh Eilenberg, of Montgomery, Ala., returned from Europe week before last with four of her pupils. They spent last winter in Berlin studying with Mrs. Eilenberg's old master, Martin Krause. For the remainder of July and for the month of August Mrs. Eilenberg will be at Clifton, N. J. September 1 she will return to Montgomery and reopen her conservatory at 114 South Perry street.



ALBERT HALL—KUBELIK CONCERT, JUNE 18, 1911.

Northwestern Conservatory.

MINNEAPOLIS, Minn., July 19, 1911.

Invitations have been issued for a recital to be given by advanced pupils of Frederic Fichtel, Lella Parr-Livingstone and David Patterson in the Conservatory Hall, 804 Nicollet, Minneapolis, Saturday morning, July 22, at eleven o'clock.

Arthur Wallerstein, head of the violin department of the Northwestern Conservatory, and Frederic Fichtel, head of the piano department, gave a recital during the assembly hour of the agricultural school of the university on July 15. The program consisted of the sonata in G for the piano and violin by Grieg and of violin soli; "Ave Marie" by Schubert-Wilhelmj and "Humoresk" by Dvorak.

The twenty-fifth annual summer school of the Northwestern Conservatory has already enrolled the largest number of students of its history, and others are entering daily. Of those now attending many are teachers of piano, voice, public school music, who devote the summer months to advanced work in their respective lines. Others are children whose parents wish them to accomplish more in their music than is possible during the regular school year. The majority, however, are students of the conservatory, who, by continuing their study through the summer, are enabled to shorten the time necessary for the completion of their courses.

Arthur Vogelsang, head of the conservatory voice department, is spending the summer in New York.

Gertrude Dobyns, of the conservatory piano department, who has been spending the first weeks of her vacation at Lake Minnetonka, has gone to Denver to spend the months of July and August.

Frederic Karr, head of the dramatic school, is at Glenn Morris Inn, at Christmas Lake, during the summer session of the conservatory, coming in each day for his work.

Marie Crawley, Sylvia Swartz, Clara Rabich, Edith Cohen and Madeleine Friedman, pupils of Flora Belle Carde, of the conservatory expression department, gave a recital at the conservatory Saturday morning at ten o'clock in the Conservatory Hall.

Donna Schanck, who graduated this year from the public school music department of the conservatory, has been appointed supervisor of music in the public schools of Libby, Mon.

John Beck, pupil of Frederic Fichtel, gave a recital at the home of Mrs. W. J. Mayer, 4032 Sheridan avenue, on Saturday evening.

Ethel Alexander, who graduated from the artists' course of the conservatory in June, is filling a position as organist of the Lyndale Congregational Church for the summer months.



RICHARD BURMEISTER'S LEFT HAND.

mer months. She has been re-engaged as organist of the First Unitarian Church for the coming year.

Arthur Linden, pupil of Frederic Karr, of the conservatory dramatic school, for the last two years, is playing the leading roles with the Raymond Stock Company at the Metropolitan Opera House of this city.

Walter Howe Jones, head of the conservatory organ department and associate teacher in piano department,

goes for two days each week to Rochester, Minn., where he has a large class in piano and a choral class.

Harriet Gogle, pupil of Walter Howe Jones, of the organ department of the conservatory, has been appointed organist of the Fourth Baptist Church of this city.

Edwin Colvin, basso, pupil of Arthur Vogelsang, has been recently appointed to a position in the choir of Joyce Memorial Church of this city.

Ethel Alexander and Anna Hughes gave a musical program at assembly hour of the agricultural school of the university. Miss Alexander played the "Spinning Song" and the "Hunting Song" by Mendelssohn, and Miss Hughes sang Cadman's cycle of Indian songs.

Gladys Conrad, pupil of Arthur Wallerstein, and a 1911 graduate from the teachers' and players' course of the violin department, gave a recital in the Conservatory Hall on Saturday morning at eleven o'clock. Miss Conrad was assisted by Margaret Campbell, pupil of Lella Parr-Livingstone, and John Beck, pupil of Frederic Fichtel. The following program was presented:

Sonata for violin in G minor.....Tartini
Mazurka in G.....Wieniawski
Gladys Conrad.
Rose Softly Blooming.....Bohm
The Lass with the Delicate Air.....Arne
Japanese Love Song.....Thoman
Margaret Campbell.
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American Opera Composer Wanted.

There seems to be everywhere a distinct feeling of disappointment as a result of the recent award of the Metropolitan Opera prize. Ten thousand dollars is a large sum of money, and the offer of such a prize not unnaturally led to the hope that it would bring forward a young giant who might become the leader of American art. Vain hope! The prize was awarded, as many from the first predicted that it would be, to a simple school man. Horatio Parker, professor at Yale, is certainly a most worthy man, and not for a moment can one doubt that his prize opera is a very worthy work. But Parker could never become a leader in the American music world—he is too old for that, and possesses too little originality. It matters little whether he has won this prize or not, or whether his opera is a good one or not. It does not change matters, alas, at all. We are no richer and no poorer than we were before, and American music is in the same hopeless condition of neglect that it always has been except for sporadic periods of prosperity superinduced by the efforts of foreign composers.

Why we should desire to drive American music or American opera along faster than it would naturally go in the course of normal, healthy evolution, is a thing that I, for one, have never been able to understand. This same attitude of patriotism has led to nothing but misfortune in Germany.

That we have so little opera in America is merely the result of financial conditions. Our government refuses to subsidize our opera houses, and it is a good thing it does, for nothing could be more unjust than to tax the whole people for what is of benefit only to a small portion of the public. Then, again, we insist upon having stars, which no European public thinks of insisting upon, and stars are expensive. But will the presentation of a ten thousand dollar opera prize help the matter in any way? Surely not! We will have just as much opera now as we had before and no more.

It was rather amusing to read the notices which appeared in the daily papers and periodicals of the East the week following the announcement of this award—I mean those papers which do not confine themselves to music. They evidently went to the encyclopedia and looked up

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Parker—Horatio—born so and so—studied so and so—professor at Yale—composed so and so—works performed in Europe, etc.—and then went on to congratulate the opera company, America, and everybody else in general because the prize was awarded to a man who was well known in Europe and of whom America need not be ashamed. I was greatly surprised to find even the New York Sun, of which Henderson is the musical critic, writing in this same spirit. Could anything be more foolish? Europe does not respect American music anyway, nor does it give itself the trouble to think anything about it one way or the other. And what we want in America is not a good opera by an American, but an American composer of operas, a man genuinely inspired toward dramatic composition.

The influence of such a man on American opera cannot be overestimated. A man who could turn out work after work of genuine excellence and popularity would, himself, demand a hearing, and natural curiosity among our people, if nothing else, would create a country wide demand for such a man's work.—Los Angeles Graphic.

Violin Prodigy of Former Days

My inquiry as to the boy violinist performing by royal "command" before Queen Victoria in 1851 brings from his eldest son, Councillor Edgar A. Rendle, of the Old Malhouse, Ham, near Richmond, Surrey, the glad news that this gentleman is still alive. Only this spring he was principal violin at the two concerts given by the Orchestral Society in his native city of Exeter. My correspondent remarks: "There were no two houses a night music halls in his youthful days to make tempting offers for the services of juvenile 'command' performers, so he left home for London at the early age of ten, and obtained an engagement in the orchestra of the old Haymarket Theater, and with experience and study became a most able orchestral player. He was associated with all the leading musical societies of the day, and was, besides, one of the principal violins at the Royal Italian Opera at Her Majesty's Theater under Colonel Mapleson's management, and his ability was highly thought of by such eminent musicians as Sir Michael Costa and Signor Arditi. My father was one of the oldest members of Queen Victoria's private band, and retained his position until the accession of King Edward. In these times, when testimonial benefits to members of the dramatic and mu-

An Interesting Group.

MARGUERITE MELVILLE'S HOME NEAR VIENNA.

Upper row, standing, from left to right: Director Fitelberg, of the Warsaw Philharmonic; Astri Beckmann, of Stockholm, and Dr. Zachimecki, Professor of Musical Science at the Cracow University; lower row, sitting, from left to right: Mrs. C. Copely Harding, of Birmingham, dramatic soprano; Ritter von Seferowick, Maude Anne Lincoln, of Ottawa, Ill.; Marguerite Melville, Litzniewska and Karol Szymanowski the celebrated young Polish composer.

sical profession are so common, I certainly do consider my father's unique record is deserving of similar recognition.—London Opinion.

M. L. Long a Busy Teacher.

M. L. Long, director of the Cherokee County Conservatory of Music, Columbus, Kas., reports a very busy season. Recent functions have been the eighth annual commencement with three graduates in voice and one in piano; an alumni and a junior recital at which artistic and interesting programs were rendered.

ESTABLISHED JANUARY, 1880



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THE MUSICAL COURIER EXTRA

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GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
For Particulars apply to SATURDAY EXTRA DEPARTMENT.

WAGNER's saying, "Whatever is worth reading is worth re-reading," applies to music as well as to books.

MANY are called (to live like Wagner), but few are chosen (to compose "Die Meistersinger," "Tristan" and "Der Ring").

If Patti, the greatest singer of a century, accepts the vaudeville offer recently made to her, that would settle forever the ethical question of whether opera artists of reputation can go into "two a day" without loss of fame or dignity.

WHY does not some musical manager make a leap over the heads of his competitors and announce at once the attractions he has engaged for the season of 1912-13? Enterprise nowadays consists of being several years ahead of one's rivals—as witness **THE MUSICAL COURIER**.

BAYREUTH's Wagner Festival opened as per schedule last Saturday, July 22, with a performance of "Meistersinger." One native of the place was overheard to remark that he likes Wagner's music quite well, but prefers the song of the American dollar as the tourist jingles it over the hotel desks and restaurant bars in the thrifty little festival city.

NEXT October the Boston Symphony Orchestra will be thirty years old. For the birthday concerts, October 20 and 21, Max Fiedler has arranged a special program. The first public hearing of the B. S. O., which then comprised sixty-five musicians, took place in the old Boston Music Hall, October 21, 1881, with Annie Louise Cary, a famous contralto of her day, as soloist.

ACCORDING to the will left by the late Felix Mottl, he directs that, of his valuable musical library, the original manuscript scores of Haydn and Beethoven will be presented to various Vienna collections, and the Hummel manuscripts will go to that composer's native city of Pressburg. The Mottl autograph collection, including letters to Wagner, Bellini, Berlioz, etc., are to be sold at auction.

HENRY T. FINCK has many pertinent notions on the subject of music and musicians and does not hesitate to express them. Here is one, printed in his New York Evening Post column of last Saturday: "Dr. Leopold Damrosch was a personal friend of Liszt, and a missionary for his wonderful compositions. His sons have neglected his idol, being in this respect, as in so many others, his inferiors."

MARK one demerit against Germany! The so called "Young German Opera Competition," instituted by a Teutonic publisher, has just ended, and a jury consisting of Richard Strauss, Leo Blech, Ernst von Schuch and Gustav Brecher announces that none of the works submitted was found to be worthy of a prize. However, "beachtenswerth" (worthy of being noted) are Sormann's "Kain," Krumbiegel's "Der Weg zum Licht," and Schattmann's "Teufels Pergament."

ALL concerts in Brooklyn, with the exception of those given by the New York Philharmonic Society, are under the direction of the Brooklyn Institute. This coming season some effort will be made to arouse a more general interest in chamber concerts. It is one of the hopes of the director, Prof. Franklin W. Hooper, that some wealthy patron of the Institute will endow a chamber music series. The sum required would be \$10,000, but that probably would have to be increased if many such concerts are to be in the plans. The interest on \$10,000 at 5 per cent. would only be \$500 a year, and nothing startling can be accomplished on that amount. Chamber concerts in Brooklyn are usually given at a financial loss. The music department of the Brook-

lyn Institute has a small endowment, but the income must be devoted to orchestral as well as chamber concerts. The concerts by the Boston Symphony Orchestra in Brooklyn are now given to sold out houses, but the other orchestras have received no such encouragement in the matter of patronage.

THOUGHTFUL observers of things terpsichorean must have noticed the passing of the Salome dance with its Eastern rhythms and intervals, and the substitution in its place of the St. Louis Todel-o, the Grizzly Bear dance, the Bunny Hug, the Dallas Dip and the San Francisco Glide. We feel, however, that American patriotism will not be quite satisfied until the list has been made complete through the addition also of the Hoboken Hunch, the Chicago Crouch, the Denver Dislocator and the Louisville Limp. We are a great nation.

THE London Black and White, in a most encouraging article on H. K. Hadley's latest symphonic composition, recently performed there, says: "Mr. Hadley has not escaped the modern tendency in symphonic work, to incoherence. Our composers . . . wander on in dissolute rambles of snatches." That's hard on Hadley, worse than what those whose judgment in music has been ratified by a generation's fervid support, would say. "Dissolute snatches of rambles" might fit the case better. However, there are no ideas in these works of Hadley and those of Elgar, and no one expects them to live in our day, when composers like Reger, Debussy, Strauss, Dukas and others disclose an originality nearly exasperating in its eviction of our former theory that Brahms had said the final word. Incoherence is the chief essence of most second class composers, and incoherence comes from unsuccessful imitation, generally unconscious.

IN connection with some Mottl matter to be found in the present issue of "Reflections," the attached passages from the London Saturday Review are rather timely:

Mottl was well named Felix, for until his last years he had a happy and gloriously successful life. Though he had the luck to be "made" by Wagner, he never lost his independence; in his master's lifetime he dared to conduct operas which he knew the master detested. He positively adored Wagner's most hated artistic foe, Berlioz, and he devoted many valuable years of his life to the production of that composer's worthless operas. The greatest of Wagner conductors, he was also the greatest and most conscientious conductor of Mozart. Mottl not only gave Mozart's operas as Mozart meant them to be given, but played the harpsichord part in "Don Giovanni" himself.

In 1869 Wagner was a pauper; ten years later he could dictate to those resplendent creatures, the "intendants" of German opera houses, the conductors they must employ. So it came about that in '79 three Wagner disciples held sway at Leipzig. Nikisch alone remains; Seidl has long been dead, and now in Mottl we have lost the greatest. He was the burly Ariel of the orchestra; but he was gradually growing into a very fiery Prospero—full of wisdom combined with the ardor of hot-headed youth. Since the death of Wagner—who, after all, had done his day's work and earned his rest—Europe, as Europe will soon find out, has not sustained so great a loss.

There are one or two statements in the foregoing, however, which should not be accepted as gospel because they are published in the Saturday Review—a paper, by the way, which should know better. As a matter of fact, Berlioz's operas are not "worthless," for if they were Mottl hardly would have conducted them voluntarily and at the expense of so much personal and gratuitous labor. Furthermore, in 1869 Wagner was by no means a "pauper," even though he had no large means. Nikisch now is in Leipzig, it is true, but he lived away from that city, for instance, at Boston 1889-93, and at Budapest 1893-95. As for Europe's loss in Mottl, it is considerable, of course, but Europe should not forget that since the death of Wagner there have passed away also Brahms, Tschaiowsky, Verdi, Rimsky-Korsakoff, Liszt, Grieg, Dvorák and Rubinstein.



BY THE EDITOR.

PARIS, July 14, 1911.

As announced in this paper exclusively, Ignace Paderewski is to play in South America this season. He left Southampton, accompanied by Mme. Paderewska on the British steamship "Asturia" for Rio Janeiro on Saturday, July 8. He will be in Brazil from July 24 to August 20. He will play in the Argentina, with Buenos Aires as headquarters, from September 1 to October 15. Thence Uruguay, i. e., Montevideo, and then such cities as Bahia Blanca, Rosario, and, thereupon, returning to Europe, he at once sails for South Africa, where he will play in January, February, March and April. Negotiations for an American tour—the United States is supposed to be America—1912-13, are now in progress. In South America he plays the Erard grand, and A. Dolmetsch is in charge of the concert pianos on that tour.

L'Eclair, of Paris, says:

The hearing of the action for breach of promise brought against Signor Caruso by Signorita Ganelli was yesterday in the Turin Courts adjourned until November, as the famous tenor was reported to be ill.

Mottl.

Is prejudice cured by the lapse of time? Does it not go on for centuries, for æons, stronger at the end of each of its accented periods than at the beginning? False estimates are cured; wrong views are gradually dissipated, but prejudice becomes ingrained and widens and broadens its lines and obscures truth with an enlarged eclipse as it feeds upon itself. We New York people became prejudiced against Mottl when he led at the Metropolitan, and he could not maintain himself and he never returned. Because he did not swing the big bat, because he did not perspire and mop, because he did not gyrate on his seat, and because he made no acquaintances in the boxes to whom he could wink for approval, and because he abstained from the search for popularity with the vulgar he did not know how to conduct to suit us. Then he had an awful proposition to go up against, as we so charmingly turn our colloquialisms; he had to meet our two New York ghosts; he had to compete with dry bones and sepulchral dust, and the live man runs away when that kind of encounter is proposed, because he feels, as a man, that it is not fair to the dead ones.

In our New York opera, orchestral and choral life we have two skeletons, ready to spring whenever there is the slightest opportunity to get a whack at the new man. The one party springs the cordial late Anton Seidl; the other, the venerable Doctor of Medicine, Leopold Damrosch, and between the two most any self-respecting conductor must feel as if he would rush to his aeroplane and fly away. The people enjoy Hertz's acrobatic manœuvres too much to interfere with him, and Toscanini has, for the moment, intimidated the opera habitués (welcome word!) with the impressive menace that he can get twice as much as he is receiving in New York, between Buenos Aires opera and German concert conducting. But he is the first man on the box, since the lamentable and lachrymatory days of A. Seidl and L. Damrosch,

to demonstrate that the spirit of snobbery can be met successfully only by the counter demonstration of contempt, and he has the gang at his feet as a consequence.

But Mottl? He never made a claim. He had his eyes on one thing only and he did what he did Teutonically right, and he was therefore not adapted to that peculiar paradox of billionaires, anxious to pay tribute to disdain and contumely. Signor Toscanini is one of a type of rare masters of orchestral drill, and his gifts as a musician place him also beyond the usual comparative zone; and he is something besides. He is a cynic. He is indifferent to comment, and this makes him an autocrat with every sycophant in the Metropolitan host. This trotting out of the dead, this bandying with ghost, ghastly; this utilizing of dead musicians in order to exercise the living musician, is a New York method born of our colonial prejudices, and the older we get, the worse and deeper founded do we find this sentiment. Mottl stated at one time, in tones most regretful, that until he reached New York he had never heard of a Doctor Damrosch; he was so sorry, etc., just as a character like Mottl would sincerely feel the loss of something that might have interested him.

As a conductor he had one impressive gift, and that was the sense of the control of rhythm. He swept the area with big, broad lines, and yet the least rhythmical change or beat prevailed. To him the instrumentation, representing color, contrast, tone shades and lights, dynamics even, was the source of the deepest study and interest, and this made his mastery in Wagner and Berlioz, in whose scores he found mines of such musical value. The energy of his laborious investigation of the scores of the moderns was not due to any disregard of the old masters, but to a desire to find the link and to make the chain, running from the earliest to the latest, a consistent, logical art development. Hence his peculiarities with Beethoven and the older orchestral masters; he was linking up. One thing, monumental and fit for an epitaph, we find in Mottl and his musical soul; he was never theatrical; dramatic, yes, especially when a fine "Tristan and Isolde" performance gripped him. But never theatrical, for he believed in what Balzac said, "Everything done for the sake of effect is bad taste," and Mottl's was essentially good, the best taste. Imagine any one succeeding in New York who permits himself to lose sight of effect! Even John Pierrepont Morgan cannot afford to neglect that, and as to John D.—when he speaks to little children in a Sunday school he finds the press telling it. And Mottl lined it up with not only the living, but the dead ones in the arena? How glad he was to get away from those two ghastly New York musical ghosts, the sempiternal basis of comparison of one side or the other whenever a new conductor of opera or symphony attempts to say something.

Mrs. Sarah Hershey Marsh.

For a good many years the American colony in Paris has had the distinction of enrollment in its membership of a highly gifted musical personality, Sarah Hershey Marsh, at one time Mrs. Clarence Eddy by name. After having incurred a spinal

contusion from an automobile accident some years ago, Mrs. Marsh never regained her former form, and when the announcement of her death came on Saturday, July 8, there were untold regrets, but no surprise.

After preliminary studies in America, Mrs. Marsh having been born in Iowa and studied in the East, she went to Berlin, where she became a pupil of Jennie Meyer in vocal method; of Professor Stern, of the Conservatory, in counterpoint and harmony, and of Kullak for piano development. Her aim being vocal, she subsequently left for Italy and after several years in that country she studied oratorio specialty in London with the then very popular Madame Sainton-Dolby. The final permanent outgrowth of all these experiences was the School of Music she established in Chicago, and, after years, when she became one of the two heirs of the large estate of her father, Miss Hershey, of Los Angeles, Cal., being the other heir, she came here as a permanent resident.

Some years ago she acquired a property near Andresy, on the banks of the Seine which, with subsequent purchases, became enlarged, and with a manor house built by her, furnished with a large pipe organ, was considered one of the beauty spots in the Paris suburban zone. Saint-Saëns, some years ago, opened the organ in the presence of a brilliant Parisian musical gathering. Mrs. Marsh was always closely identified with the progressive musical movement, which means a thorough appreciation and study of the classics first. She was of inestimable value to many struggling young artists, chiefly singers, and she encountered the usual bitter disappointments with some of these humble musical souls. But she was free from any resentment, her nature, exceedingly generous, backed by the philosophy of intelligence and contemplation, making her exceptionally oblivious to human lapses. While she had definite views on music, she was receptive, and prepared to give full credit to the opinion of those whose judgment had the bases of study and reflection. Mrs. Marsh returned to America from her European studies in 1872, and therefore, at the time of her death, had reached an age that made it nearly impossible to recover from the effects of the accident which subsequently caused her demise.

43 in One Day.

At the recent examinations of the pupils of the Conservatoire violin class, the first part of the Mendelssohn violin concerto was played by forty-three of them in one forenoon and afternoon session. How could the judges determine upon the playing of the second one while listening to the forty-second, and what were the impressions gained on hearing the first by the time the forty-third was heard?

Preferred Beethoven.

A newspaper in Luxemburg, the "Neue Zeit," has recently exposed a case of literary piracy that brings to mind the musical piracies that are propagated with equal daring. It seems that a Dr. Jacob Meyer, head of the spiritual fraternity there, delivered a lecture at a religious convention held in 1906 at Würzburg, Germany, the place which the

Würzburger in glasses and steins and bottles has made famous, entitled "Literature and Art in the Light of a Catholic Estimate," which was published in the "Revue Luxembourgeoise" some time in 1907, beginning page 572. One would suppose that a lecture on such a subject, delivered under such auspices, would emanate from honest and decent motives. The exposé in the Luxemburg Neue Zeit shows that there were no footnotes, no references, no quotations, and the lecture was a piracy of a lecture, which that paper also prints, delivered by the French pulpit orator, Abbé Pereyve, at Notre Dame, here in Paris, on April 8, 1861, to be found in the book "Ouvres posthumes, Sermons, cinquième édition, Paris, Téqui, 1911," under the head of "De la Vocation des Arts." We may surmise that this new edition, published this year, brought about the discovery of the piracy, and the parallels show that phrase after phrase, sentence and paragraph following are virtually transposed from the French lecturer whose thesis is built upon the plan that all the artists of the world should be duly venerated, but God first, as the greatest of artists, preceding them. With utter *sangfroid* Meyer transfers the exaltation, the tirades, the pathetic appeal from the Pereyve lecture and appropriates them wholesale to himself. Only one instance was found where the Luxemburger differs from his source, and that is where he substitutes Beethoven for Mozart, who is the Abbé's favorite, about 100 to 1. The "Neue Zeit" follows this up by quoting other instances of similar piracies on the part of this Meyer, traced through a footnote here or there, cited for safety. This all did not take place in Chicago, Salt Lake City, New York, or Boston, but in Luxemburg and Würzburg. Pilsen is not affected; neither is Milwaukee.

Nikisch.

The demand for another performance at the Opera here under Nikisch was so insistent that he was obliged to return and conduct the "Götterdämmerung" again; it was done on Wednesday night, July 12, with a large audience, that called for Nikisch after each act, when he appeared on the stage with clamorous applause saluting him. The direction was brilliant. The members of the Grand Opera House Company have all followed the academic rule laid down in that establishment, where the condition reminds one of the state of painting here just before the defection of Delacroix. It may require some time, but the French people will, inevitably, demand a change conformable with the modern operatic tendency, requiring not only action among the principals, but also by the chorus. The fixed rules of the 19th century, even then already disregarded by the progressive opera houses, will become more depressing as the new works arrive, and the composers themselves will demand dramatic movement, dramatic effectiveness. Singing to the audience has even ceased, even in Sinigaglia, much more so in other places. At the Gaieté the French performances are of such character that the Grand Opera cannot very well hesitate much longer; the Isolais are proving that they are scenting what is sure to come.

First Gun.

Mr. Hammerstein is going to get advertising in England free of charge, after all. Here is No. 1: To the Editor of the Daily Mail:

SIR—Reports having recently appeared in the newspapers to the effect that Oscar Hammerstein will shortly produce the operas "Cavalleria Rusticana" and "I Pagliacci" at his new opera house, we shall be greatly obliged if you will kindly give publicity in your columns to the fact that we are the sole owners of the performing rights of these operas in this country, and that the announcement has been made entirely without our authority.

ASCHERBERG, HOPWOOD AND CREW, LTD.,
(W. Allen, General Manager).

Do not Ascherberg, Hopwood & Crew, Ltd., know that Mr. Hammerstein knows who the owners are

of British productions rights in the opera line? As these two operas are on the Covent Garden permanent list, this looks like a first evidence of restiveness.

Abbé Liszt.

The above is the universal manner of spelling the name of Liszt in France. I herewith enclose the popular description in vogue and the favorite picture here. Liszt was born October 22, 1911, at Raiding. The French account (and I have seen it this way hundreds of times here) is "Reiding" and the date 1809. Observe on the French statement that the Graner Messe is called la Messe de Grau. But as Maurice Grau died after Liszt, there must be an error again. Obviously it would be hypercritical to discuss the Liszt question in France on this basis, nor would I publish this were it not for the fact that, even among the most cultivated, the Franz Liszt we know is called in France the



Abbé Liszt or Franz Liszt or Liszt. One never hears of Liszt.

Bundelcund.

A concert is announced in London in which Patti, Albani and Santley are to sing, it is said. The combined ages of these renowned vocalists is more than 200 years, and for that reason they will attract a large audience. As our variety or vaudeville managers in America are in search of European sensations or even "novelties," here is the combination that would draw the masses. Poor Bundelcund, of Samarcand, the renowned pianist, who, at the age of ninety-one, played piano solos with a man on each side of him banging away at him with hog bladders to keep the circulation alive, is alas dead. Many young people, who, at least, have voices or ambition or who have a desire to secure the opportunities to be heard, must keep silent, while the old people, who years ago had their opportunities and who sang for the grandparents of most of those who are young enough to be able to listen properly, occupy the concert platform. We are not antagonistic to the artists Patti, Albani and Santley, who did sing beautifully, but we consider it rank selfishness for these same old, wrecked voices, that gave us delight in their brilliant periods, to be brought before the public to tell it and us that we are sure to reach the time when we also shall be bereft of the power of our organs. Why bring this out? Why emphasize this? Why use music for the exhibition of such a dreary, heartrending spectacle? Why search for such a combination of elderly people for the purpose of using their appearance as a sensational appeal to morbidity?

BLUMENBERG.

NEW YORK STATE PRIZE SONG.

The committee appointed to award the \$100 offered through the liberality of President Arthur E. Stilwell, of the American Land and Irrigation Exposition, for a New York State song, gave the prize to Desire Stanton, a native of New York City, who prefers to be known by a pseudonym under which she already has published prose and verse. Altogether 137 poems were submitted. This is the prize poem:

EMPIRE STATE.

(The refrain to be sung to the chorus music of "Columbia, the Gem of the Ocean.")

I.

Empire State! of the glory far-shining
Where Liberty's torch lights the gate;
Where the sun gilds, in westward declining,
A forest of masts with their freight
Of the brave who have fared o'er the ocean
To rest in their lot with the free—
Wealth commercial through calm or commotion
Brings argosies sailing to thee!

CHORUS.

Star-spangled, the red, white and blue!
Unconquered, the red, white and blue!
O, best of the old and the new world,
God bless the proud banner unfurled!
Ex-cel-sior!

II.

Empire State! Where the green woodland calteth
To the red men, who roamed there of yore—
"Nations Six" (where Niagara falleth),
Lost in mist that enshrouded her shore!
Thine the orange of Holland's brave seamen;
Nations all bring to thee of their best;
Rearing cities aspiring, the freemen
Each strong on the sky every crest.

CHORUS.

III.

Empire State! days heroic bestowing!
Thou hast seen, o'er grey-green palisades—
Where Hudson, majestic, is flowing—
Crimson war rolling on through the glades;
Now the sons of the heroes assemble,
Powers of earth, sea and air they release;
Spanning arch, shimmering wire a-tremble—
The silver-meshed victories of peace!

CHORUS.

IV.

O, Imperial! With pure hands she blesses;
Fair her feet lead towards kingdoms to be;
Niagara's bright bow in her tresses,
Diana-like, fearless and free;
Purple grapes and vine leaves her zone twining;
Silver-mirrored in Erie again,
Face lighted with splendour, clear shining—
Mighty mother and moulder of men!

CHORUS.

V.

From the storm-kings that reign in the Highlands—
Learning's gates; hall where Fame never dies;
From green nests of far Thousand Islands;
Where towers of industry rise;
From the monarchs of rail and of river;
From Ontario to sea-girt Montauk—
The paean arises forever—
Hail, Queen of all Statehood, New York!

CHORUS.

Mr. Stilwell now offers \$100 as a prize for the best musical setting of the foregoing poem which shall be sent in to the exposition's offices in the Singer Building, New York, before September 1. The competition is open to composers anywhere. The composition "should be a vocal four part arrangement for mixed chorus, with piano score. The chorus of the poem must be sung to the music of the refrain of 'Columbia, the Gem of the Ocean' or 'Three Cheers for the Red, White and Blue.' The exclamation 'Excelsior!' following the chorus is also to be set to music by the composer, whose melody should be original yet combined with the above mentioned refrain, so that the whole composition will have harmonious unity. In order that an impartial verdict may be rendered by the judges to be appointed by the exposition to select the music to receive the \$100 prize, the composer's real name should not appear on the manuscript, but a pseudonym or nom de plume should be employed and appear on the music manuscript, which should be ac-

company by a sealed envelope bearing on the outside this pseudonym or nom de plume, and on the inside the composer's real name and address. The music winning the prize is to become the property of the exposition and will be copyrighted by it, in consideration for which the prize of \$100 will be paid. The song is to be heard for the first time at the Land Exposition in Madison Square Garden in November, and will be produced by a choir of 200 voices."

The conditions governing the melody must seem peculiar to outsiders, but of course the exposition knows what it wants and is willing to pay \$100 for.

ROUMANIAN MUSIC AND DANCERS.

Lolita D. Mason, THE MUSICAL COURIER'S Vienna correspondent, recently accompanied Mari Ruef Hofer, the well known social worker, who was for many years associated with Columbia University, on a trip through Hungary, Servia, Roumania, and the Balkan States. They had special opportunities for hearing the folk-music and seeing the peasant dances in Roumania, and Miss Mason has sent us the following account of her experiences:

"The Slavonic folk-music, which has furnished inspiration for so many noted composers, is most interesting when heard in its natural environments, performed by the people, dressed in traditional folk costumes, who sing the songs and dance the dances which have been popular for centuries.

"The music, generally, is performed by the Zigeuner (gypsies), who hold a position almost similar to that of our old Southern darkies, and are looked after in the same paternal way. They are, as a rule, uneducated and cannot read a note of music, but the old melodies have been handed down by 'word of mouth,' and their accurate ears have retained them in the original form.

"The instruments generally used are the violin, the cobza, and the cymbalo. The violin, of course, plays the melody. The accompaniment is played on the cobza, a mandolin shaped instrument, with a sharply downward bending neck. This is played with a double pick. The cymbalo is a box-like frame laid flat on four legs, containing wires similar to a piano, played upon by two felt hammers in the hands of the performer. The cymbalo part is a sort of free fantasia; sometimes accompaniment, sometimes variations on the melody.

"On all festival occasions—holidays, weddings, etc.—the peasants first attend service in some church, and then assemble near-by for music and dancing, which lasts for many hours. In the smaller villages these dances can often be seen on ordinary Sundays as well. In the larger centers modern dress—which, by the way, is very unbecoming to these people—as well as the waltz and two-step are usurping the place of the beautiful, picturesque costumes and dances.

"Through the untiring efforts of Fanni Seculicci a club was organized in Bucharest, Roumania, four years ago, whose object is to foster the preservation of the old costumes, dances and music. Roumania should be very grateful to this woman, for it was noticeable that, in the other lands visited, the people are adopting the modern customs and forgetting the beautiful old ones far more quickly than in Roumania. We were guests at a special meeting of this Kindia Club, held in the beautiful Bucharest palace of Prince Stirbey, who kindly lends it twice each month for the club's assemblies. The royal family often attends, attired like all the other members, in the picturesque peasant costumes. This patriotic movement is rapidly extending throughout Roumania. Many of the landed proprietors have requested the peasants on their estates to wear the typical costumes of their district, and often arrange for the dances on big holidays.

"Some of the traditional music has been transcribed and published, but it is difficult to interpret

rightly unless one has first heard the Zigeuner play it, as so much of its effect depends on the proper use of exaggerated syncopations. In the dances these are marked by a stamp of the foot or of the heel alone, as the heel and toe steps occur frequently. There are probably more than three hundred of these different dances, as each of the districts has its characteristic ones. In the chorus dances ('Hora') and the duet dances the performers either join hands or place the hand on the shoulder of the person standing next. The dancers stand sometimes in a circle, sometimes in a straight line. The steps are small and dainty, and some of the dances require springing with one or both feet. The movements are executed in unison by all the performers. I have never seen prettier or more graceful dancing. The children of the better classes are taught dancing when very young, and it forms, too, the principal amusement of the elders.

"The names of the dances when translated into English sound queer; for instance the 'Potza' or 'Duck dance'; 'Three, take care'; 'Before the tent'; 'The little hazelnut.' There is a dance, 'The broken-down cart,' in which much jumping occurs, intended to illustrate a two-wheeled cart with one wheel off. The 'Calabrazzio' is a duet dance. In the 'Hora' men and women may dance together, and often one person, generally a man, will leave the circle and dance solo, if he feels so inspired.

"The Roumanian national costumes are more or less familiar to readers all over the world from the many photographs of them which have appeared in books and magazines. The ground color for the costumes of both men and women is white, although many bright colors are combined with it, and the costumes are richly embroidered. The married women are distinguished by a thin white veil, draped about the head and hanging below the waist, which is generally tucked into the girdle during the dancing. These people seem to keep their clothes clean by some magic, as, even in the fields, one never sees anything except unsoiled, snow-white garments.

"Roumania has had a long history of oppression and has many social problems yet to solve, but the people are strongly patriotic, and considering the progress of the last half century and the rich possibilities of both land and people, one may await great things from Roumania in the future."

WASTING TIME.

Samuel Pepys wrote in his diary for January 26, 1662: "Thanks be to God, since my leaving drinking of wine, I do find myself much better, and do mind my business better and do spend less money and less time lost in idle company."

We cannot think that the old chronicler of the merry days of King Charles was a moral wreck. The fact that he discovered the evil of wasting time in the idle company of wine bibbers shows that he had not only moral sense, but the moral courage to mend his ways. There are many, however, who waste time and character without knowing it. They deceive themselves in believing that because they are busy they are progressing. They are a kind of Rip Van Winkle, who "was ready to attend to anybody's business but his own." Irving tells us that "The great error in Rip's composition was an insuperable aversion to all kinds of profitable labor."

Now, we have no doubt but that Rip, in the depths of his heart, felt that he was an idler, and that the hours he spent in fishing, hunting, helping his neighbors, running errands for the women of the village acted as a kind of balm to his conscience. He consoled himself with the thought that because he was busy he was not wasting time. Yet his farm dwindled to a neglected path of potatoes and Indian corn.

The musical profession has its Rip Van Winkles. It has its pianists who waste hours at the piano

strumming through a list of favorite compositions, playing every piece indifferently, confirming errors of technic, and gradually going backward rather than forward. These are the Rip Van Winkles of music who cull a few flowers from Chopin and Beethoven, but who cannot bring themselves to root up the weeds in their own style and technic. They lay the flattering unction to their souls that they have spent the morning in the glorious company of the great masters and that they are therefore the better for it. Not a bit of it! They may be the better for wasting time in good company rather than in bad, but they are wasters, nevertheless. The only way a man can improve himself is to take off his coat and fight with his own defects. It is useless to take the scavenger from the street, dress him up, and put him in the company of scholars in a library. His clothes and his company will not make a scholar of him, and may spoil him as a scavenger. It is likewise futile for the youth who cannot play a scale and an arpeggio evenly or an octave passage correctly to force himself into the company of Schumann and Brahms and then imagine himself an artist. Bad playing never made an artist, but it has spoiled many a fine carpenter and excellent grocer. Nor do the shovel-chested, sallow, cigaretted youths who crowd around a notorious prize fighter in a saloon become athletes by rubbing elbows with the physical giant. Because they were born weaker than the big man is no reason why they should neglect all the exercises by which the strong man became stronger. And because a pianist is dowered with less talent than Liszt had is not a good reason why that pianist should neglect the toil which made the talent of Liszt so phenomenal. Liszt, with all his genius, worked harder at his technic than the ordinary pianist works at it. We have heard De Pachmann say that a good sized room would not hold the technical studies he mastered. We remember this statement occasionally when we hear some stiff fingered, heavy armed player struggling through a Chopin recital. We say, "Here is another Rip Van Winkle pianist who has fished in Bach, shot at Beethoven, done chores for Chopin, run errands for Rubinstein, but who has neglected to till and weed his own little farm."

If we told that same pianist that the works of Shakespeare are above the capacity of a goat, and that a jackass could get nothing from the score of "Tristan and Isolde" he would exclaim, "Gentlemen, I agree with you." But if we proceeded to tell him that, though less in degree, it was the same in kind for a pianist of his limited technic to attempt the passages in Chopin, he would be offended.

There is another technic beyond this finger technic. We mean the skill in thinking which a trained and cultured brain has. It is appalling to think how little attention the average musician gives to his mind—no more than the ordinary man gives.

He skins the newspaper, and acquires the habit of inattention and carelessness. He floats calmly down the stream of a volume of fiction and grows accustomed to the surrender of his mind and will to the charm of the author he reads. When this kind of mind is put to a serious work it wanders from the text, it forgets, it grows weary, it learns nothing, and flies for relief to the novel which requires no thinking and where the story holds the attention which the untrained mind of the reader could not control.

Emerson says it is wrong to waste time with books to the neglect of our duties. We may also add that it is wrong to neglect books if it is our duty to improve ourselves by means of them.

We are not foolish enough to believe that the best training will always make an artist or a great man. We all have our limitations beyond which we can never pass. But this is not the point. We are writing for those who neglect to make the most of the talents they have. We are scolding those who are wasting time.



VARIATIONS

EAST QUOGUE, L. L.

This stirring ballad, which I dedicate to struggling American composers, I shall call:

"The Triumph of Toneby."

Poor Toneby wrote, his window wide,
From organs, bands and whistling boys,
The varied tunes he heard outside
Soon killed the poor composer's joys.

He had an idyll—"Pan"—in mind,
Of sylvan chords he tried to think;
Till sent up by the organ's grind
Came: "Grandpa's Teeth are Plugged with Zinc."

The tone-man cried, in deepest pain:
"I'll do a song, 'Thee I Adore,'"—
When through the window blew the strain
"My Elinore, You Get Me Sore."

A symphony, brave Toneby's muse
Conceived right soon: "The Tales of Poe."
But hark!—what's that?—how could he use,
"Your Bushy Mustache Tickles So?"

An opera, in modern style,
Our hero then began anew;
But this is what he heard the while:
"Oh, Susie-oo, My Oyster Stew."

At last in rage he shrieked aloud:
"This torture I no more will stand;"
And then and there he sternly vowed
A burlesque he would write for band.

He paraphrased the "gems of song"
Into a senseless fricasee,
And for revenge wrote basses wrong,
With text inane, in parody.

When done, he took the opus that
He'd written and he threw it out.
It sailed below and hit the hat
Of Publisher James Sellemout.

When James looked at the pages wet
He raced upstairs, resolved and brash,
And after Toneby he had met
Thrust in his hand One Thousand Cash.

Soon there appeared at James' place
A new piece made of Toneby's air,
Called: "Don't Drive Nails in Baby's Face"—
Now Toneby is a millionaire.

An American composer, who actually had enough money to be in London during Coronation week, writes to "Variations" to say that he saw this sign in the window of an East End public house: "Coronation of Our King and Queen. Ham Sandwich and Glass of Bitter, 4d. God bless them Both."

H. T. Parker, of the Boston Transcript, attended the recent "Nibelungen" cycle in Paris, and sent interesting accounts of the "solemnities" (as they call them on the Seine) to his home paper. Mr.

Parker was very much impressed with the fact that the French auditors did not applaud during the acts and that the orchestral musicians refrained from putting their evening papers on the music racks and reading them during the playing, as they usually do when they are setting forth the tonal speech of Gounod or Ambroise Thomas. However, Mr. Parker voices his regret at hearing French women speak of the Wagner music as "jolie." It is a big improvement that they speak of it at all.

This snapshot depicts the triumphal entry of Sousa and his band into Sydney, Australia, on their tour of the world, which at present finds them in Tasmania and New Zealand.

To Variations:

Your correspondent, Siegfried O'Houlihan, need not pride himself on being the only musical Irishman in the world, simply because he has a name that suggests a Wagnerian reminiscence. I wish to remind him that in his recent list of typical Irish compositions he omitted all mention of Rubinstein's "The Mc. Abbees." Hoping that you will make the correction, I am,

Very sincerely yours,

OPUS O'FLYNN.

During the Congressional inquiry into American sugar conditions, John Arbuckle, erstwhile coffee magnate, said of Henry O. Havemeyer, late sugar king: "A man who was so fond of playing violin could not be a bad man." Tut, tut! How about Nero?

In view of improvements made recently in some of the automatic music instruments, the term "mechanical" begins to apply rather to the average player by finger than to the unseen roll performer.

"Hi" Watson drops in at Cherry Cottage whenever he happens to pass by and hear the piano going. "Hi"—like a man I know in Paris—never answers questions directly, but always prefaces his replies with a conditional "well," and a cautious quibble, so that I found it difficult to pin him down to a definite musical opinion when he stopped in the doorway yesterday and listened to the "Ride of the Valkyries" across the keyboard.

For instance, when I said recently to Hi: "Cool today, isn't it?" he made answer: "Well, we've had it cooler here and we've had it hotter." On another occasion I asked Hi his age. "Well," he ventured, "my brother Culver is forty-two, my sister Sarah is fifty-four, and my father lived to see seventy-eight year. My mother died young, though." Along the same lines was Hi's evasion when I pointed to a splintered tree stump and inquired: "Lightning?" He informed me tersely: "Apple tree."

Therefore, I was not surprised, after the Valkyrie music, when I explained to him that the surging passages represented women flying on horseback through the air, to have Hi wink at me long and solemnly and say: "What time do you want the boat tomorrow?"

"No, really, I'm not joking, Hi," I assured him; "that's by Wagner."

"He must o' writ it ridin' on horseback hisself," declared East Quogue's musical authority.

"Don't you like it?"

"Well," came Hi's hesitating view; "it has a great many notes into it, hasn't it?"

"At nine o'clock," I remarked suddenly, "and don't forget the bait."

Then Hi looked puzzled.

LEONARD LIEBLING.



SOUSA AND HIS BAND ARRIVING AT SYDNEY, AUSTRALIA.



NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

William Reeves, London.

MODERN ORGAN BUILDING—BEING A PRACTICAL EXPLANATION AND DESCRIPTION OF THE WHOLE ART OF ORGAN CONSTRUCTION WITH ESPECIAL REGARD TO PNEUMATIC ACTION. BY WALTER & THOMAS LEWIS.

Within its own sphere this is an important work. It is exactly what it claims to be and does not contain one page of padding. It wastes no time on the primitive instruments of antiquity and the precursors of the great organ as we know it today. In other words it is not the production of a journalist who has read up for the occasion, but the practical book of expert organ builders who have constructed some of the finest organs in England. The work consists of seven chapters with the following headings: Up-to-date Examples of Organ Parts, Building Frame, Bellows, Feeders and Controlling Valves, Practical Construction of Various Organ Actions, Organ Blowing, Organ Pipes and Their Timbre, Voicing of Flue and Reed Pipes, Practical Tuning. There are also seventy-six illustrations drawn to scale and reproduced from actual working drawings.

The authors have omitted a description of the tracker action as that old form of action is practically obsolete. They lay particular stress on the value of the pneumatic action and point out that if a pneumatic action is defective the cause is due to the maker's mechanism and not because the action is pneumatic.

"In designing organ actions of any description, pneumatic or mechanical three main considerations must be borne in mind: reliability, accessibility and simplicity; and the greatest of these is reliability." "It must be admitted

that the systems adopted by some builders are far from perfect. However this may be, a pneumatic action, when properly designed and made of first-class materials, is the ideal action for organs. It is as prompt as the tracker action, as reliable and as lasting, without the many infirmities peculiar to the tracker system alone."

There are those who think that the latest invention must be the best, and who, consequently, are of the opinion that the electric action is superior to the pneumatic. Walter and Thomas Lewis, however, do not favor the electric action as it is now made.

"The weak point of the electro-pneumatic action lies in the present form of make and break contact. Each additional coupler means an increase in the number of contacts, with a consequent increase in the potentiality for failure. These contacts are, of necessity, fragile and of fine adjustment. In busy manufacturing centres the fumes and gases suspended in the atmosphere exert a chemical action upon the contacts and cables, corroding and often eating them completely away at exposed places. The contacts and contact pins at the key touches are rendered more reliable and free from corrosion if made of platinum and gold respectively, but the costliness of these metals forbids their use throughout the instrument."

The authors of this book have laid more stress upon the importance of good tone quality than upon the mechanical improvements which add to the comfort of the organist rather than to the musical pleasure of the listener. Naturally, as all organ builders do, they place the diapason tone in the first rank of the good qualities an organ should possess. They explain why it is that the rich tone of some of the old cathedral organs is so much better than that found in many modern instruments. The reason is that the diapason tone depends on two factors. One is that the pipes must be made with a great quantity of tin mixed with the lead. Another is that the tone quality of the diapason suffers under a high pressure of wind. Now, as pure tin is a very expensive metal, organ builders often economize as much as possible by substituting cheaper material or by reducing the weight of the pipe. And as the reed stops of the organ give their purest and clearest tones under a high pressure of wind, the builders have another reason for sacrificing the diapasons.

"As regards the metal used in diapasons, it is impossible to have too great a proportion of tin. An eight foot diapason stop, metal throughout, should weigh about four cwt." As there are some five stops on an organ made on the diapason principle it will be seen that a very fine organ requires about a ton of pure tin. Is it to be wondered at that organ makers try to substitute something

cheaper in their instruments, especially when one stops to consider the limited funds supplied by many church committees?

The old organ builders were limited to the two to three inch pressure of bellows blown by hand. Today organs are blown by engines, and it is possible to get pressure up to twenty inches.

Being restricted in pressure, the old builders resorted to increased scales in order to obtain power. "The result was a mellow, singing quality seldom obtained at the present day." The modern method consists in underscaling the stop, "and then having resort to high pressure in order to obtain power with a consequent loss in refinement. Diapasons so treated may easily be singled out by their coarse, muddy tone, as unlike the true diapason quality as can possibly be imagined." We quote these passages, not because they are to be found in this treatise by Walter and Thomas Lewis, but because they express our own very decided opinions on the poor quality of the vast quantity of tone of many modern organs. We believe that the poor quality is due primarily to cheap material, and, secondarily, to the insufficiently educated ear of the builder. There are too many cabinet makers and too few musicians in all organ and piano factories. They make the various parts to measure as they would make the parts of a sewing machine or a reaper and accept the tone of instrument when finished as necessarily good because the mechanical work is good. There is far more scope for the builder's individuality in organ tone than there is in the violin maker's product. It is known that many luthiers have made violins as mechanically perfect as those of Amati, Stradivari, Guarneri. But the individuality of genius which these makers put into the tone of their instruments raises them beyond the rivalry of their mechanical competitors. And the organ builder who can cope successfully with diapason, flue, flute and reed tone, making every variety of the best quality, and at the same time maintain a balance among them, and attend to the mechanical perfection of his instrument as well, will find in the musical and mechanical complexities of the great cathedral organ a problem worthy of the highest genius.

The builder, unfortunately, is seldom allowed a free hand. He must make an instrument to the order of an organ committee that limits the cost and furnishes the specifications. And it stands to reason that if the organ builder's workmen are employed most of the time manufacturing inferior pipes of zinc, which is cheap, they can hardly be expected to do the most satisfactory work when suddenly called on to make thick and heavy pipes of tin.

Again, even supposing the organ builder succeeded in constructing a marvel of perfection, it often happens that the acoustic properties of the hall or the church where it is set up are so bad that the finest stops are dead and the most exquisite tone wasted as if in the Sahara desert.

This book of Walter and Thomas Lewis should have a wholesome influence on the organ builders of our times. It is to be hoped it may be the means of opening the eyes of parsimonious organ committees to the fact that cheapness of material is in reality a waste of money. If cheapness is the measure of merit let organ builders go to Pittsburgh and have their pipes cast in the cheapest pig iron. Why bring tin from Cornwall and Peru?

French Tributes to Albert Spalding.

Albert Spalding the violinist, has won genuine success in Europe. Both in England and on the Continent the artist has played before the most critical audiences, and the verdicts, in the main, agree in proclaiming him a player of rare ability. It would seem, too, that Mr. Spalding achieved triumphs in the performances of music of all schools. The recent French tributes to his genius include the following excerpts:

Marvelous sonorities, a suppleness of the bow which can only come from a miracle—such are the qualities of Albert Spalding. Difficulties do not exist for this master of the bow. How much I drank in the interpretation which Mr. Spalding gave us of the "Andante Quiescente," by César Franck. This page of fervent tenderness he read with love, with real sentiment and in a pious movement with rhythmic impulse and lamentations as it should be rendered. How can I describe the grace of the "Sourdisse," the atmosphere of forgotten airs which emanated from the adorable songs of old master Couperin—the folly of the "Zigeunerweisen," the licentiousness of the strings—strange sonorities mingled with veritable contortions of the violin from end to end rendering the king of instruments mad with folly. Mr. Spalding was astonishing, but I prefer and admire him particularly for his execution of the andantino, and for the chaconne in which he happily interpreted the strange movement—the dance movement with its stronger time and change of figure marked by the hoarseness of the cords.—Henri Malherbe, in the Journal du Havre, May 27, 1911.

The violent storm did not keep the musical amateurs from going to Mr. Spalding's concert, and if they are to be congratulated on their courage it must be recognized that they were largely recompensed. The violinist affirmed himself as an artist of excellence with vibrating just comprehension and delicate communicative sensibility.

With his violin Albert Spalding shows a virtuosity that reaches the highest degree. But there is better than that, for he plays with much charm, with seduction, and also with brio and verve. Vehemently

applauded in the Handel sonata in A, rendered with beautiful inspiration and high tenure, in the "Chanson Louis XIII" and "Pavane" by Couperin, interpreted with spirit and finesse, in the César Franck andantino, the Dvorák mazurka, and finally in the "Zigeunerweisen" by Sarasate.

Mr. Spalding rendered with much expression the Bach chaconne. —Jean d'Ausay, in Havre Eclair, May 27, 1911.

In a few weeks one of the greatest artists of the French school of violin playing, Albert Spalding, will sail for the United States. This is an event which interests not only all those who have had the good fortune to hear the master in Paris this winter, but also all those who are interested in our national artistic development abroad.

Although born in America, Albert Spalding has acquired in France his papers of naturalization because of the Latin formation of his musical genius, by his exquisite sensibility, by his admirable comprehension of the classics—of which he is today the best interpreter. A pupil of Lefort, of Paris, he has also won artistic rank in Italy, where the Bologna Conservatory awarded him the honors of a professorship. He is therefore equally possessed of the highly refined Italian culture. Nevertheless he has remained very French, this American, by his highly straightforward playing, by his restrained technique, his certain taste. These are the qualities characteristic to our race, and which he will cause to triumph again in the United States during his approaching tour. We recall his success in Europe, where the Association Musicale de Paris organized a series of recitals for him, and which were most sensational. In Germany, so difficult for all musicians not German, he conquered the world's most musical public. In Berlin he played with the Philharmonie in concerts which, thanks to him, were widely talked about. At Leipzig, Reger, who heard him, was most enthusiastic and declared that no other artist rendered his works with more perfection. At Munich, Dresden and Hamburg the critics were unanimous in acclaiming his splendid talent.

In Paris this winter, playing with the Lamoureux Orchestra, he grew in esteem with the dilettanti and impressed himself strongly upon Parisian audience, who hailed him as a worthy competitor of Ysaÿe and the artistic son of Joachim, from whom he inherited his

pure qualities of style and emotion. In our provinces he remains the cherished artist, and in Havre, in May, he closed the musical season by an undeniable musical success.

Albert Spalding is now finishing in England his series of engagements. In London his concerts were veritable triumphs.

The Parisians, too, would have been happy to again applaud this artist before his departure for America, where an ample harvest of laurels await him, but the lateness of the season does not permit of this; but Albert Spalding, French in heart as in talent, will return again to us and give us the pure sensation of musical art carried to the highest degree.—Paris, Le Soir, July 9, 1911.

Rider-Kelsey and Cunningham to Open Brooklyn Institute Series.

The regular series of concerts given each year by the Brooklyn Institute of Arts and Sciences will be opened this season on October 12 by Corinne Rider-Kelsey and Claude Cunningham in joint recital.

These artists are doing much for the cause of music in America by steadfastly declining to descend from their artistic standard in order to gratify inferior instincts. At the same time, by their careful, studious efforts they present to the public the best music in the most interesting possible manner. In this way they never fail to give impetus to artistic interest wherever they appear. They are peculiarly gifted in being able to keep the spirit of their recitals animated, and yet maintain their aim to keep every quality and every adjunct subordinate to the act of pure singing itself. While these singers possess interesting personalities, they are averse to having them unduly exploited. Such artistic sincerity is not common, and it accounts for much of the striking success, which they have had.

STEINWAYS ON



FANCY UPRIGHT OAK IN LOUNGING ROOM UNDER DOME

There are herewith reproduced photographs of four magnificent Steinway pianos furnished the great S. S. "Olympic." The "Olympic" is the latest and greatest steamship afloat. The dimensions of this wonderful boat, its capacity and its gorgeous furnishings have been given great space in the daily papers of this country, and among the references made has been the fact that the boat is supplied with Steinway pianos.

It was to be expected that a project of this kind would embrace in its compass all that was best in the art and commercial world, and that the Steinway pianos were selected for this latest sea-craft is not surprising, in view of the fact that the greatest hotels and steamships of the day have selected the Steinway as the piano to assimilate with the surroundings and the furnishings of the hotels and the boats.

It would be impossible to state the number of pianos that have been supplied by the house of Steinway to the great steamers that carry the thousands of people who now make the trip from America to Europe and from Europe to America. Many Steinway pianos have been furnished the finest hotels in this country and Europe, also.

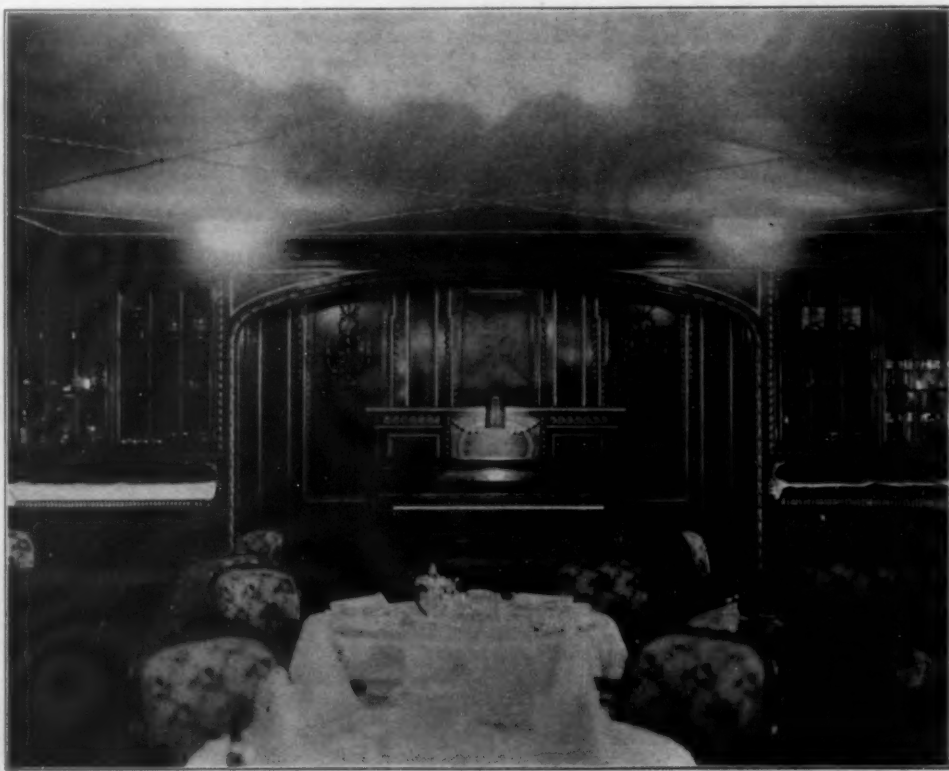
George C. Boldt, the great hotel man, has personally selected 129 Steinway pianos for the Waldorf-Astoria, in New York, and the Bellevue-Stratford, in Philadelphia. Forty-nine of these Steinway pianos were specially designed

for the furnishings in these two hotels and in no instance has there been a single complaint made as to a lack of artistic assimilation with the surroundings into which the Steinway specially designed pianos were to go. This preference of

Mr. Boldt had much to do in the selection of the Steinway for the "Olympic."

The Steinway pianos furnished the boat "Olympic," it will be observed, are what are known in the piano world as art cases. The Steinway piano as a piano is always a Steinway. The case that surrounds the Steinway piano can be made whatever one pleases, but no one can dictate to the Steinways as to what the tonal character of the Steinway piano will be. That is always distinctly Steinway. This same thing is carried out as to case designs, but the case designs can be made to fit the surroundings, and in this the Art Department of the Steinway house has shown its ability to meet any demands that may be made upon it and still keep within the Steinway realm of artistic production.

Music will, no doubt, as it always has been, be one of the main features of entertainment on boats of the largest size, and the steadiness of the "Olympic" makes music all the more in demand. It may be interesting to those who do not do much ocean traveling, to realize that in these great boats the bilge or fin-keels that are utilized to prevent these fine steamers from rolling, and their machinery is the unique combination of reciprocating engines (operating two "wing" propellers) and a low-pressure turbine (operating the center propeller)—an ideal arrangement which has been tested thoroughly and found most satisfactory from an engineering point of view in the White Star Line's Canadian Service steamer "Laurentic." It is also pleasant to record that judging by the experience of passengers on the "Laurentic," this ingenious



FANCY UPRIGHT IN RESTAURANT

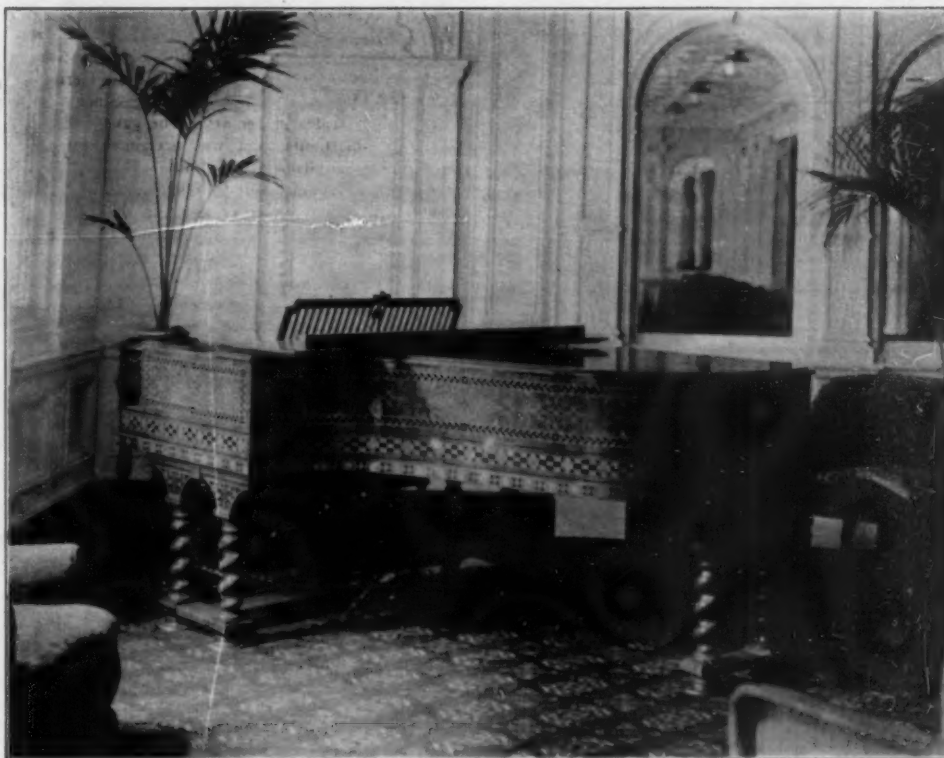
THE "OLYMPIC"

combination eliminates all vibration, with its accompanying discomforts, and therefore it is assured that, among a hundred other fine qualities, the "Olympic" possesses that most important of all, absolute steadiness at sea.

Probably it will not be out of place to reprint from a circular issued by the White Star Line some figures regarding the "Olympic":

Figures speak most concisely and eloquently of the supremacy of the "Olympic," but the following table records a remarkable advance in the dimensions of this latest and greatest conqueror of Neptune:

Tonnage, registered	45,000
Tonnage, displacement	66,000
Length over all	882 feet, 6 inches
Breadth over all	92 " 6 "
Breadth over boat deck	94 " 0 "
Height from bottom of keel to boat deck	97 " 4 "
Height from bottom of keel to top of Captain's house	105 " 7 "
Height of funnels above casing	72 " 0 "
Height of funnels above boat deck	81 " 6 "
Distance from top of funnel to keel	175 " 0 "
Number of steel decks	11
Number of watertight bulkheads	15
Passengers carried	2,500
Crew	860



FANCY GRAND, STYLE B. MARQUETERIE INLAY—MUSIC SALON

While referring to these numerical details, it may be well to point out that the largest plates employed in the hull are 36 feet long, weighing 4½ tons each, and the largest steel beam used is 92 feet long, the weight of this double beam

being 4 tons. Further, the colossal rudder, which is to be operated electrically, weighs 100 tons, the anchors 15½ tons each, the center (turbine) propeller 22 tons and each of the two "wing" propellers 38 tons each. The huge after "boss-arms," from which are suspended the three propeller shafts, tip the scales at 73½ tons, and the forward "boss-arms" at 45 tons. It is also interesting to note that each link in the anchor-chains weighs 175 pounds. In this ship the unusually large number of sidelights and windows—over 2,000—add much to the brightness and cheerful effect of the public rooms and passenger cabins.

Upon its most recent trip, ending on the arrival of the "Olympic" in New York, on Wednesday morning, July 19, the "Olympic" brought in a total of 3,405 passengers, as follows: 525 saloon, 275 second cabin, 330 third cabin and 2,275 steerage passengers. This, with the crew, ran the total number of human beings on the boat to four thousand several hundred.

It is said that the highest priced suites to be secured on the "Olympic" cost \$2,250 for the trip, and that these suites are engaged months ahead, showing that there is a place in the world for such magnificent creations as the "Olympic," as has been demonstrated in such magnificent hotels as the Waldorf-Astoria and the Bellevue-Stratford, in which the Steinway piano occupies the proud position of purveyor of music, wherein the piano and the surroundings are equal.



FANCY UPRIGHT IN MAIN DINING ROOM—FIRST CABIN

Perceval Allen's American Triumph.

The following enthusiastic testimony to England's leading soprano's success in America needs no comment:

Miss Allen sang at the first May festival of the Philharmonic Society and has not been heard here since. The improvement wrought in her work in the meanwhile is noticeable. There is a distinct gain in tonal sweetness and in the power to color, while the splendid volume and the authority which distinguished her singing formerly are no less in evidence. She gave much pleasure by her voice and interpretation of the role of Mary, and the exquisite pianissimo on a high A in the closing phrase of her "Ave Maria" showed a vocal mastery most commendable.—The Buffalo Express, May 5, 1911.

Perceval Allen, the dramatic soprano, singing Brunnhilde's song in this act with such cumulative power and dynamic intensity that it made it one of the most impressive performances of the entire May festival. The surety of Miss Allen's technique makes her work a constant delight.—The Buffalo Courier, May 5, 1911.

Miss Allen's fine soprano voice was heard to advantage in the part of Mary, and her excellent equipment and admirable sense of values made her work delightful.—The Buffalo Inquiry, May 8, 1911.

The work introduced to Ann Arbor audiences some new faces and new voices, imported principally for their accomplishments in oratorio work. Perceval Allen, soprano, has sung the role in "Judas Maccabeus" many times, but never with more pleasing effect, perhaps, than last night. She was enthusiastically greeted by the audience.—The Detroit Journal, May 12, 1911.

Perceval Allen sang the role allotted to the soprano in "Judas Maccabeus" in excellent voice, and with a dramatic turn that made her numbers unfailingly pleasing.—The Detroit Free Press, May 12, 1911.

To say that Miss Allen rose to even adequate interpretation of the vocal portion of the score would be to acknowledge her a great singer, but she did far more than this—she dominated the scene and she sang with an understanding, a fire and a clarity that proved her one of the eminent dramatic singers of the day.—The Detroit Free Press, May 13, 1911.

Perceval Allen, the celebrated English dramatic soprano, was the main attraction at the afternoon concert. Miss Allen dominated everything she attempted, and to say this pays her the highest compliment, especially in the part of Brunnhilde in the closing scene of "Die Gotterdammerung." The audience was swayed and deeply moved by her mastery of all her heavy selections.—The Detroit Journal, May 13, 1911.

Miss Allen's magnificent soprano voice has made her a justly popular concert singer, and she was heard in the scene and aria from "Fidelio" of Beethoven, responding graciously to an encore by singing in French the song, "If I Were God," which was especially written for her by the celebrated American composer, Courtlandt Palmer, of New York.—The Davenport Democrat and Leader, May 23, 1911.

Miss Allen in her solo, "O Hall of Song," from "Tannhäuser," had the entire audience at her feet. She was at once recognized as an artist of unusual ability, and her coming to Altona will long be remembered in musical circles. Her voice had a compelling force that was irresistible.—Altona Gazette, June 10, 1911.

Miss Allen is particularly adapted to the biggest dramatic roles, having little or none of the objectionable idea of so many German singers that volume is the principal thing, but possessing a big and clear voice of good range and a quite remarkable enunciation which caused her words to ring out in a manner that decides for all time, it seems to me, the question of whether or not opera would be understood if properly sung in English. Her final number was the "Liebestod" from "Tristan," in which she repeated the success of the earlier numbers.—Cleveland Plain Dealer, March 30, 1911.

Perceval Allen, whose gown, by the way, was rescued from the customs and proved to be a dazzling affair of white and silver, well worth her anxiety, was a most satisfying addition to the concert. Her voice is a glorious, big, dramatic soprano, and her interpretation was excellently suited to the Brunnhilde and Isolde numbers which she sang with orchestra.—The Cleveland Leader, March 30, 1911.

As Brunnhilde's great swan song grew in poignancy, the singer carried her listeners to even greater heights of dramatic fervor, gripping with an intensity not to be withstood and impersonating one of the greatest operatic characters in the genuine Wagnerian spirit of heroic splendor. Mr. Stock was not obliged to make any concessions to vocal limitations; parenthetically it might be added that he probably would not have done so anyway, for he understands and respects his Wagner too well to destroy the total effect for the glory of the "soloist," and to Miss Allen's special credit be it stated that she performed the enviable feat of holding spellbound a large and restless audience without in the slightest degree destroying the effect of total unity.—The Daily Times-News, May 13, 1911.

The assisting soloists all made a favorable impression. Perceval Allen, the English dramatic soprano, fulfilled all the advance promises made of her beautiful voice. She not only displayed a great range of tone in the Weber "Oberon" aria, but delighted with her technical equipment, which was a revelation.—Toledo Daily Blade, June 6, 1911.

Miss Allen, who sang with the chorus, "Glory to God in the Highest," was compelled to bow her acknowledgments so continued was the applause which followed this number.—The Youngstown Telegram.

The triumph achieved the previous night by the soprano soloist, Perceval Allen, was repeated Thursday night, although she had not the vehicle with which to portray, as on the first occasion, the splendid power and range of a voice that is of a most superior order.—The Youngstown Telegram.

A distinguished English soprano, Perceval Allen, was heard here for the first time. After hearing her first number, the aria, "Ocean, Thou Mighty Monster," from Weber's "Oberon," one is not astonished to learn that two years ago, when she made her first visit to

America, she commanded such attention that she returned to England with another country added to her conquests. In her own country she is the premier soprano now before the public. Her voice carried to every part of the building. Its remarkable sweetness, retained even in its most powerful emanations, was most apparent, perhaps in her second number from "Tannhäuser," "O Hall of Song" (Wagner). At each appearance the singer was brought out several times in response to applause. After her second number she was so urged for an encore that she repeated her song. Miss Allen has an appearance and a charm of presence which would win an audience had she even less art than is contained in her wonderful voice.—The Youngstown Telegram, June 8, 1911.

Cecile Ayres, Pianist.

About eighteen months ago Cecile Ayres, of Philadelphia, who has been studying in Berlin for several seasons with Francis McElwee and Gabrilowitsch, gave her first concert in Berlin at Bechstein Saal. Some of the German critics prophesied for her a brilliant career. Since then she has made rapid strides in her art. She gave recently two concerts in Christiania, and was acclaimed by the Norwegian critics as an artist of first rank. One of them declared that her name soon would be known throughout the musical world. Miss Ayres is spending the summer at Friedrichsbrunn, in the Harz Mountains, preparing for another season of concert work in Europe, beginning with an orchestral engagement at Gortitz, October 12.

The notices from the principal local papers are herewith reproduced:

Cecile Ayres gave yesterday evening a very well attended concert and awoke such great enthusiasm that the applause would not cease before she had played some of those extra numbers which are always



CECILE AYRES,
Pianist.

demanding of a concert giver that a long and "anstrengend" program. The impression made by the young American piano virtuoso was the same as in the first concert. A dazzling technique stood at her command in bravura numbers such as Saint-Saëns' transcendental toccata, Debussy's light water pictures with their refined tonal effects, and in a sonata-fantasia of the Russian composer, Scriabine, there remained a triumph for her technical prowess.

But, as in the former concert, the highly gifted young lady gave the most real pleasure when she played good music with poetic "stimulation." But in Schumann's "Papillons" and in Chopin's scherzo in B minor she revealed her own interesting personality, which understands so intimately what the poet wishes to say, and threw her whole soul absolutely in her interpretation.—Aften Posten, Christiania, March 31, 1911.

I was very much surprised at the extremely young lady's incredibly developed mastery over the modern grand piano, and afterwards was delighted with the thoroughly musical, poetical feeling. The audience was stormily enthusiastic.

Miss Ayres seemed to be a peculiar combination of master and pupil. Pupil in her extreme carefulness where everything is outlined or photographed and in a certain holding back in tempo and coloring. But it was only for a moment that one's attention was fastened to this thing, as one was obliged to give over to her the palm of mastery. She played a very heavy program; for example, a group of Chopin in which she revealed her good singing tone and two big compositions of Liszt. Even in Grieg's ballade this young girl had a good comprehensive grasp of its effects. She will in a very short time have a big name as a pianist if her development continues normal.—Dagbladet, Christiania, March 28, 1911.

Cecile Ayres gave yesterday her second concert and made a still more favorable impression of her art than in the first one. Strength, breadth and lightness, all of which were to a certain degree lacking in her first concert, were revealed yesterday, especially in Chopin's B minor scherzo and in Debussy's excellent sketches. Through a change in the program the artist gave her hearers another chance

to admire her beautiful interpretation of Gluck's melody and gavotte. In response to the very enthusiastic applause of the crowded hall, she played as an encore Liszt's F minor etude.—Verdens Gang, Christiania, March 31, 1911.

Van Hoose Back to Sing in America.

Ellison Van Hoose, the American tenor, returned recently to his native land after singing in Europe for several years. The singer will appear to-day (Wednesday) at the music festival in Norfolk, Conn., and he has been engaged to sing at concerts in the large Auditorium in Ocean Grove, August 19 and 23. These few appearances are but preliminary to many concerts in which Mr. Van Hoose will sing this coming season. His engagement with the Chicago-Philadelphia Opera Company also will be of interest to the American admirers of the tenor. During the coming winter, in Chicago, Mr. Van Hoose will sing Lohengrin; Manrico in "Il Trovatore," Alfredo in "La Traviata," the Duke in "Rigoletto," Don Jose in "Carmen" and Samson in "Samson and Delilah."

Mr. Van Hoose's operatic appearances in the Old World have hardly been more remarkable than his successes in concert. He has sung with Arthur Nikisch at the Gewandhaus in Leipzig, and in Berlin with the Berlin Philharmonic. He has filled regular and "guesting" engagements in the principal opera houses in Germany, Sweden, Norway, England and Italy. As recently as April 12, this year, Mr. Van Hoose sang at the Costanzi in Rome, and later he filled engagements at the Pergola in Florence. Tours with Melba in concert and opera, and tours with Sembrich in concert, are other achievements in the career of this singer.

Mr. Van Hoose has the distinction of singing all schools of music. His operatic repertory is varied enough to meet the most exacting demands. He has a remarkable list of songs and arias for the concert stage and he is "at home" in the oratorios of the old and modern masters. It was Mr. Van Hoose who sang the leading role in the American premiere of Elgar's "Dream of Gerontius" with the New York Oratorio Society, at Carnegie Hall, in 1903.

Naturally, the experiences of the tenor, at the Continental opera houses, have added greatly to his worth. The tenor who sings Lohengrin in German, Alfredo in Italian, Don Jose and Samson in French, is a valuable addition to any opera company.

Howard Pew's Son Killed.

Howard Pew, Jr., aged eleven, son of Howard Pew, the widely known manager, was killed last Saturday afternoon at Atlantic City, N. J., by a large touring car owned by H. G. McWilliams, of New Rochelle, N. Y. The accident occurred on Ocean avenue. The lad was tossed up in the air by the machine and died before he could be taken to a hospital. The owner of the car and the chauffeur, George Irwin, also of New Rochelle, surrendered themselves to the police. The funeral will be held this morning (Wednesday) at the home of the sorrowing family, 28 Fifth street, Clifton Park, N. J.

Opera in the West.

The Lombardi Opera Company, whose successes on the Pacific Coast and in South and Central America have made some stir during the past few seasons, contemplates an extensive tour in the United States this season. California, Western Canada and the Northwest are to be visited, with trips later to New Orleans, Denver, Chicago, etc. The company will number 100 people, and Chevalier Fulgenzio Guerrieri now is in Italy engaging new soloists. The repertory includes "Bohème," "Thais," "Butterfly," "Tosca," "Iris," "Lakmé," etc.

Want Bispham Again at Ocean Grove.

David Bispham's recent recital in the Auditorium at Ocean Grove, N. J., aroused the kind of enthusiasm that lasts. The result is that the favorite baritone is wanted for another recital before the summer ends. A return engagement has been offered to the singer when he returns East from a tour of concerts at Western Chautauquas.

Claparelli-Viafora Reception for Garibaldi.

G. Viafora and Gina Claparelli-Viafora gave a reception last night (Tuesday) at their home, 21 West Sixteenth street, New York City, in honor of General G. Garibaldi. More details of the evening will be published next week.

Max Herzberg in New Hampshire.

Max Herzberg, the New York composer-pianist, is at the Crawford House, White Mountains, N. H. The hotel orchestra frequently plays a Herzberg number, the latest being a new march, "Crawford 1911."

Mildenberg on the Briny Deep.

Albert Mildenberg, the pianist and pedagogue, sailed for Europe yesterday (Tuesday) to enjoy a short vacation. Mr. Mildenberg expects to return to New York in three weeks.

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A great treat is in store for music lovers on July 26th at Norfolk, Conn., where the seventeenth annual concert for the benefit of the Norfolk Home Missionary Society will be given, with famous soloists like Christine Miller, contralto; Corinne Rider-Kelsey, soprano; Claude Cunningham, haritone; Ellison Van Hoose, tenor; Gaston Dethier, organist, and Edouard Dethier, violinist. In addition to these, there will be a quartet of singers well known in New York and Norfolk including Flora Hardie, Minnie Edmond, Mr. Thomas and Mr. Chalmers. For the works to be performed there will be excerpts from Mendelssohn's "Hymn of Praise" and Wagner's "Die Meistersinger" besides solo numbers by the different artists.

A letter from Clara Munger, now in Paris, tells of the wonderful progress made by her former pupil, Mary Rourke, who has been studying with Jean de Rezke for the past season. Not only is her voice more marvelous than ever, but her dramatic talent is such that her instructor Coiné told her she could be the greatest tragedienne of the age, even if she didn't sing a note. This is, of course, most welcome news, as all who ever heard Miss Rourke

were charmed by the beauty and loveliness of her voice, and it needed only this development in her acting to make her future secure as one of the really great.

That the services of a good pianist and teacher are always in demand is proven by news received of Jessie Davis, who is spending the greater part of the summer at the North Shore teaching and appearing in private musicales and concerts. The month of September, however, is always reserved by Miss Davis for rest and recreation, so that she may be mentally and physically refreshed for the opening of her regular teaching season October 1st.

After repeated instances of the success of Evelyn Fletcher-Copp's method of musical instruction, it really needs no further proof to convince the public of its excellence, but for the sake of the doubting ones, if there be any such, the following may prove of interest. Just recently, in Toronto, Canada, a piano firm of that city offered several prizes for competition for the best playing of any piano student in the city regardless of age or number of years spent in study. With a large number of students competing, the first prize of \$100 was won by Eva Galloway, a young girl of sixteen, who had spent

about five years studying with Miss Farmer, a teacher of the Fletcher Method in Toronto. The judges were musicians of note from Montreal, Ottawa and Hamilton and all were unanimous in their decision as well as in the prediction of a brilliant future for this gifted young girl.

Announcement has been received at this office of a Music Festival to be given by the MacDowell Memorial Association on its beautiful Pageant Stage August 16 and 18 in addition to a concert to be given in the Town Hall on August 17. The orchestra of thirty men and the Peterborough MacDowell Choral Club will be under the leadership of Eusebius G. Hood of Nashua. There will be distinguished soloists assisting, the names to be announced later.

Another remarkable discovery of a wonderful tenor voice "Bonci-like in quality" comes from San Francisco and is truly confirmed by the opinion of no less a man than Leandro Campanari, artistic director of the California Conservatory of Music. The name of this latest aspirant for the world's highest honors is Giovanni Bellingieri, and he was discovered by Mr. Campanari in true orthodox fashion singing in one of the local Italian cafes. From the moment Mr. Campanari heard this young singer he recognized the brilliant career ahead of him, and has since been giving him daily lessons in preparation for a possible New York operatic debut.

An interesting novelty at the second concert of Creature and his Band, July 18, was the "Irish Caprice" of his own composition based on the following Irish airs: "Saint Patrick's Day," "The Last Rose of Summer," "Garry Owen," "Killarney," and "The Harp that Once Through Tara's Halls."

Frank O. Nash, the Boston organist and well known musician who has had charge of the music at the Unitarian summer meetings, recently ended at the Isle of Shoals, is to direct the opera to be given in September by members of the Hingham Players Club.

A news item from California of local interest tells of the acceptance by John Crogan Manning, the well-known pianist, teacher and lecture recitalist of Boston, of the position of piano instructor at the California Conservatory of Music in San Francisco. Though Boston can ill afford to lose such a well equipped, all round musician as Mr. Manning, yet all join in congratulating him upon his appointment and wishing him the greatest success in this new field.

BLANCHE FREEDMAN.

Morton Adkins as a Farmer.

Morton Adkins is back on his Syracuse farm, with straw hat, overalls and the balance of the equipment belonging to a genuine agriculturist in place of the operatic costumes he has been donning for several months as a member of the Aborn Opera Company. Mr. Adkins writes boastfully of a flock of prize hens whose artistic personality and temperamental gifts have attracted favorable attention; while he likewise refers to his "garden truck," which appears to possess a range and versatility rivaling an operatic prima donna. Mr. Adkins will leave his bucolic make-up in Syracuse at the close of summer, and again become a baritone, singing in opera and in concert.

Nordica Tour Extended.

The demand for Lillian Nordica in concert appearances in California has been so urgent and persistent that Manager Frederic Shipman has decided to open the diva's fall tour two weeks earlier than previously planned in order to include the Golden State. The tour will embrace the same territory through western Canada that Melba toured so successfully last year under Mr. Shipman's management, and also Minnesota, Wisconsin and Illinois. The two additional weeks in California will make a most comprehensive fall tour, consisting in all of some thirty concerts.

Music in New York Parks.

The musical attractions in the New York parks this summer are fully up to the excellent standard outlined at the commencement of the season. The music is of both popular and classic rendered by two good orchestras and a number of first class bands.

Behymer in New York.

L. E. Behymer, the California musical manager, with Los Angeles headquarters, is in New York on his regular annual trip. Mr. Behymer is booking artists for his territory for the season.

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Frissell-Baer.

[Berlin Continental Times, Dresden correspondence.]

On Wednesday, June 28, at the American Church of St. John, Christine Huntington Frissell, daughter of Mrs. Potter-Frissell, and the late Rev. Amasa Cogswell Frissell, of New York City, was united in marriage to Karl Moritz Baer, son of Clara and Karl Baer, Rentier, of Berlin, the ceremony taking place at 4 o'clock p. m. before a large number of invited guests and some of the immediate relatives representing both families, the Rev. Dr. J. Butterworth officiating. Herbert Williams, organist of the church, opened the ceremonies by playing the "Grande Cœur" of Guillemant in a brilliant manner.

Soon after, Dr. Butterworth followed by the four bridesmaids, Nina B. Frissell, of New York, niece of the bride, Constance and Alice Glade and Dorothy Trigg, entered the transept of the church from the vestry room and these were immediately followed by the bridegroom accompanied by his best man, Otto Lindemann, of Dresden, both taking up their position near the chancel to await the bride. The maid of honor, Nina Frissell, then led the procession of bridesmaids (all dressed in lavender and green, with hats profusely decorated with sweet peas, also carrying large bouquets of the same flowers), who, meeting the bride at the door, accompanied her to the chancel steps. The bride was given away by an old friend of the family, Mr. Oakes, of Bloomfield, N. J., president of the Reading Railroad, who kindly consented to represent the brother of the bride, the latter having been unavoidably detained by pressing matters connected with his bank, in New York. When the bridal procession was fairly in motion, Mr. Williams began playing a beautiful wedding march, which he composed on the bride's initials, C. H. F., especially for the occasion and dedicated to the bride, the music continuing for the most part during the ceremony with impressive effect.

Among the guests not already mentioned were the Rev. Mr. and Mrs. Wright, the Rev. Mr. and Miss Smith, Mr. and Mrs. Frederick Bremermann, Mrs. Glade, Mrs. and Miss Guenter, Herr and Frau Kekhardt, Frau Knaffl and daughters, Mrs. Laurence, Herr and Frau Dr. Neustätter, Frau Neissner, Mrs. Norton, Mrs. and Miss Oakes, Mrs. and Miss Pearsall, Mrs. and the Misses Quinby, Mrs. and Miss Roberts, Herr and Frau Professor Roth, Frau Professor Scholtz and the Misses Scholtz, Professor and Mrs. Sherwood, Dr. de Souza, Professor, Mrs. and Miss Sterrett, Mrs. Trigg, Mrs. de Weese and Miss Otis, etc.

[Mrs. Baer is the daughter of Mrs. E. Potter-Frissell, correspondent of THE MUSICAL COURIER at Dresden. Mr. Baer is an aspiring and talented architect. The wedding was one of the most fashionable in recent days in the Saxon capital.—Editor.]

Oklahoma State Singing Convention.

Circulars have been issued by the Swanson County Singing Association inviting all the singing conventions in Oklahoma to meet at Mountain Park on July 28-30, and

co-operate in a State convention. I. D. Hutton, secretary of the Mountain Park Chamber of Commerce, has seconded the invitation. The programs will consist of concerts, addresses, business meetings, etc.

Adele Krüger Sings at Asbury Park.

Adele Krüger, the soprano, postponed her trip to New Hampshire, where she plans to attend the MacDowell festival at Peterboro, because of her engagement to sing with Pryor's Band, at Asbury Park. The singer gave evidences of uncommon vocal and dramatic powers by her splendid rendition of "Dich theure Halle" from "Tann-



Photo by Gertrude Käsebier.
ADELE KRÜGER.

häuser." Madame Krüger's voice seems well suited to this style of music, and the large audience showed at once that it thought so, too. The soprano was recalled with enthusiasm and she responded to the demands for an encore, by singing "To You," a pleasing song by Oley Speaks. This song was redemanded, and Madame Krüger very graciously sang it a second time. The accompaniment for the song, played by the band, was especially arranged by Arthur Pryor, the band leader.

The concert at which Madame Krüger made such a pronounced success, took place last Saturday evening. She was the only vocal soloist.

Theodore Spiering in Switzerland.

Theodore Spiering is spending his vacation in Switzerland. The violinist-conductor is accompanied by his family and a number of his American pupils, who have followed him from New York. Mr. and Mrs. Spiering have taken an apartment at Helmstedter Str. 9, Berlin, Wilmersdorf, in which they expect to be comfortably settled by the middle of August.

Nicoline Zedeler, the violinist, who is the soloist with Sousa and his band on their tour of the world, is meeting with splendid success wherever she appears. Australian papers just received speak of her "as the most sympathetic lady violinist heard for some time," as "brilliantly successful," as playing "with elevation of style and exquisite purity of tone," "her interpretation characterized by a sympathy as keen as her technic was brilliant." Miss Zedeler is a Spiering disciple, and from present indications promises to rank with the foremost of women violinists.

"What does the veterinary surgeon next door advise for your pet lap dog's sickness?"

"He forbids my playing the piano."—Fliegende Blaetter.

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Great Interest in Eames-De Gogorza Tour.

The joint recital tour of Emma Eames and Emilio de Gogorza from all indications promises to be a record one, doubtless owing somewhat to the romantic as well as the musical interest attached to the two stars. The tour, which is under the exclusive management of Frederic Shipman, will open in New York City early in January. Mr. Shipman states that there seems to be a remarkable enthusiasm and interest regarding this rather unique tour, and that over half the dates already are booked. Requests for this combination are being daily received from all the larger American cities and also from many towns whose size would seem to preclude an attraction of this class, but willing to undertake the required guarantee.

Books Versus the Piano.

It seems to me that there is less extravagance in paying four thousand dollars for a book, which has already lasted four hundred years and which will, in all probability, last as long again, than in paying the same amount for an automobile which will hardly last ten years with the best of care and of luck. Few cry out at the wicked waste of money in paying six hundred dollars for a piano or one thousand dollars for a painting; then why is it so reckless to pay six hundred dollars for an edition de luxe or one thousand dollars for a first edition? Some people prefer books to automobiles, pianos and paintings. Why should not they indulge their whims?—The Idler.

Renée Schieber Sings with Schenck.

Elliott Schenck, the musical director of the orchestral concerts on the Century Theater Roof, New York, was justified in engaging Renée Schieber, a soloist Sunday evening, July 23, and again, Tuesday evening, July 25. Miss Schieber's coloratura voice was revealed in all its purity and brilliancy in her first number Sunday night.

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'Ah fors e lui' from "La Traviata." Obligated to respond with an encore, the soprano gave Schubert's "Röslein." In the second half of the program Miss Schieber sang "Zueignung," by Richard Strauss and the soulful aria, "One Fine Day," from "Madama Butterfly." Again the audience recalled the singer and she sang for her second encore, Parker's "Blackbird." The enthusiasm for this young singer was unusual because her attainments are extraordinary. So youthful in appearance, she appears to be almost unconscious of her gifts. She is reported to be



RENEE SCHIEBER.

only nineteen. Her voice has an appealing quality and her diction in Italian, German and English showed, too, that she has been well schooled in languages.

Miss Schieber was accompanied by the orchestra in her arias, and her teacher, Henry Lincoln Case, played for her in the songs. Mr. Schenck has expressed himself well pleased with Miss Schieber's voice and Antonia Sawyer, the singer's manager, has received many other sincere and deserved compliments on the genuine vocal and musical gifts of this new lyric artist.

The Stage Ways of Wagner.

The truth is that the whole setting and the visible aspect of the "Ring" operas need to be restudied boldly and reformed courageously, until conductors, singing players, stage managers, scene painters and costumers will treat them as freely, wisely and illusively as they now treat the earlier "Lohengrin" and "Tannhäuser." In these things, and in many others, the "Ring" operas in the seventies were a protest against tradition. They amplified, diversified, made elastic, the resources of the stage. Now, after thirty-five years, they are crusted thickly with "traditions" that ought to be cleaned and scraped away. They are cribbed and confined in precedents of Bayreuth, of Munich, of here, there and everywhere. They carried forward the arts of scene painting and of lighting; they multiplied the mechanical resources of the stage. All these have steadily advanced since the seventies and the eighties, but the "staging" of the "Ring" operas remains practically what it was then. Wagner, to the contrary notwithstanding, the "tradition" is absurd that clothes Brünnhilde and the Valkyrs—warrior maids who astride their horses coursed the heavens and sprang from summit to summit of the rocks—in full skirts that reach to their ankles and make them as legless as Victorian young ladies. What painter would dream of representing a Valkyr so?

The horse Grane—Wagner again to the contrary notwithstanding—is a nuisance to those that play Brünnhilde, Siegfried and Hagen, and a derision (on the score of illusion) to the audience. Modern stage craft long since outgrew Wagner's sham centaurs and visibly ascending and descending netted clouds. The Russians, as in the Moscow settings of "The Blue Bird" (rejected in Paris), and the Germans of Reinhardt's leading, know far subtler and more illusive ways in the play of lights and vapors. It is quite possible to give the Rhine maidens the motion of water nymphs and to have done with their monotonous flapping of their arms. The Opera at Budapest, rejecting the Wagnerian devices, long since accomplished the change. If the scenic reproduction of the end of all things at the close of "Götterdämmerung" is still impossible, why not boldly simplify it and not struggle with elaborate and unillusive futilities? And with the resources of lights on the stage what they are now, alike on the imaginative and the executive sides, Wotan should lay Brünnhilde to sleep and Siegfried awaken her in all the glories of a cloud hedged and color riven sunset. So to intensify "The Ring" is to keep it only the more living. As for "cuts," "Götterdämmerung" gains by the restoration of the passages usually omitted; "Die Walküre" is dulled and slackened by it; while "Siegfried" is not much affected either way.—H. T. Parker in Boston Transcript.

Frances Alda Praised in Rome.

A letter from Frances Alda to her manager tells of the enjoyable time she has been having in Italy, where she has been spending a holiday after filling a series of important operatic engagements. In Rome Madame Alda sang the leading soprano role in "Falstaff," directed by Toscanini, and the Italian papers praised her work highly. One critic, in particular, referred to Madame Alda as "the most charming in face as well as the most glorious in voice that has appeared at the Theatre Costanzi in many a day."

Italian papers containing reviews of the operas in which Madame Alda has been appearing in Rome are filled with praise of the prima donna's singing and acting, while her beauty has likewise attracted comment.

"A passionate and languishing Nanetta" is the description given in the Messaggero, while her voice is characterized as "splendidly vibrant and of extraordinary range."

"In the sweet and striking role of Nanetta," says the Osservatore Romano, "Madame Alda scored a big success with her wide ranged and beautifully timbred voice." La Vita referred to the singer's "splendid voice and excellent intonation," a statement given further weight by the assertion in L'Italie that her "passion was emotional in the extreme, and the range of her voice astonishing."

"Madame Alda," declared Il Popolo Romano, "displayed her clear and wide ranged voice, and made use of her histrionic talents as a spirited and graceful interpreter. She did ample justice to the fame that had preceded her."

Reviews in Tribuna, Corriere d'Italia and the Giornale d'Italia were equally flattering. Madame Alda is now in Paris, where she will remain until the fall, when she returns to America for her second concert tour. Much of her season will, as usual, be devoted to operatic engagements.

Charlotte Guernsey Engaged for Willow Grove.

Charlotte Guernsey, now up in the Berkshires, will leave these beautiful hills the first week in August to fill a two weeks' engagement at Willow Grove, Philadelphia. Miss Guernsey will sing daily with the orchestra, under the direction of Wassili Leps, from August 6 to August 19. The soprano has other plans for the early autumn, but these will be announced later.

OBITUARY

Sarah Hershey Marsh.

PARIS, FRANCE, July 12, 1911.

I regret to have to report the death of Sarah Hershey Marsh, who passed away at her home near Paris, the Manoir Denouval, her estate at Andréy (Seine et Oise), on Saturday last, July 8, 1911. Mrs. Marsh had been living in France since 1895, and was well known for her musical and benevolent qualities, being ever ready to aid the struggling student abroad in making a career. Years ago Mrs. Marsh herself had been a contralto and a teacher of the singing art; she also studied the organ, of which instrument she was so fond that she caused a fine organ to be built in her home at Andréy, where recitals were frequently given by the late Alexandre Guilmant and by Gustin Wright and other Guilmant pupils.

The funeral services for Sarah Hershey Marsh were held yesterday, Tuesday, morning at the American Church in the Rue de Berri, and were conducted by the Rev. Caspar W. Hiatt, D. D. The musical program of the service was fully choral, with Gustin Wright at the organ, assisted by Mlle. Péronet, who sang the "Panis Angelicus" of César Franck, M. Monis the "Largo" of Handel (with obligati for cello, violin and harp), and the choir of the Schola Cantorum.

Among those attending the services were Mrs. Frank H. Mason, Mrs. Theodore A. Dodge, Mrs. Chester B. Weeks, Mrs. Marc A. Blumenberg, Mrs. William J. Younger, Minnie Tracey, Regina de Sales, Mrs. H. H. Hubbard, Carrie Wisler, Clara and Grace Carroll, Mrs. and Miss Brevoort, Mr. and Mrs. Romert S. Crombie, Mrs. and Miss Hiatt, Dr. A. L. Hipwell, Pierre Sardou, Charles Holman-Black, Donald Harper, Mr. Stoiber, Delma-Heide and many others.

DELMA-HEIDE.

Olea Bull Vaughan.

Olea Bull Vaughan, daughter of Ole Bull, the famous violinist and the recently deceased Sarah Farmer Bull, died of tuberculosis at the home of a friend in West Lebanon, Me., July 18th. Mrs. Vaughn had been contestant in the will left by her mother which named certain Hindu mystics as beneficiaries in the half million dollar estate left after Mrs. Bull's demise—and excluded her daughter entirely. During the term of the litigation, Mrs. Vaughan had been too ill to testify, and died on the day fixed by the court for a ratification of the final agreement and settlement of the will. Before her marriage to Henry Goodwin Vaughan, from whom she subsequently secured a divorce, Mrs. Vaughan was well known in society circles in Boston and Cambridge, where her conspicuous dramatic talents made her a prime favorite, and finally led to her becoming a member of Julia Marlowe's company. The deceased was forty-two years of age, and leaves a family of three adopted children, her own child having died several years ago.

Casimir Hofmann.

A cablegram last week reported the death of Casimir Hofmann in Berlin. The deceased was the father and first teacher of Josef Hofmann. The elder Mr. Hofmann was born in Warsaw about sixty years ago. He and his wife accompanied their son on the earlier tours in the United States. During the latter years, Casimir Hofmann taught piano in Berlin. Constance Beardsley, now Mrs. Stanley Eldredge (daughter of the concert pianist Miltonella Beardsley) studied two seasons with Casimir Hofmann in Berlin, and a part of one season with Josef Hofmann in France (Paris and Biarritz). Mr. and Mrs. Josef Hofmann were in Switzerland when the sad news from Berlin summoned them to that city. Casimir Hofmann's death was sudden. Besides the widow and son, he leaves a daughter, some years older than the son.

Royal Keith.

Royal Keith, a prominent hotel man and well known church soloist of Boston and New York, died at his home

in Brookline, on July 17, after an illness of four years. Mr. Keith traveled professionally with several musical organizations, and was bass soloist at Dr. Storr's and Holy Trinity churches in Brooklyn and at Dr. Tyng's and St. Mark's in New York City.

Samuel de Lange.

Formerly a member of the Cologne Conservatory of Music faculty, Samuel de Lange, who for many years has been an organ virtuoso and composer, after having thirty years ago accepted the direction of the Stuttgart Conservatory of Music, died in the latter city on July 6, aged seventy-one.

Maud C. Mettler.

Maud C. Mettler, a church singer, died suddenly at her home, 17 West Forty-ninth street, Bayonne, N. J., following an acute attack of indigestion. Miss Mettler was twenty years of age.

Music and Muscles.

[From London Opinion.]

During the progress of one of the polo test matches at Meadowbrook, the band struck up the "British Grenadiers" to encourage the English team to greater efforts to win the game. This excellent idea, so characteristic of our American cousins, has, we are glad to say, caught on over here with encouraging results, as the following extracts from the daily papers of the immediate future will show:

"Meander undoubtedly owe their magnificent victory against the Club Nautique de Bruges in the Grand Challenge, to the kindly patriotism of a gentleman with an accordion, standing on the Berks bank, within fifty yards of the winning-post. As the crews approached this point in the final struggle, Bruges were a clear half-length ahead. The gentleman mentioned above, whose name our correspondent has been unable to ascertain, was engaged at the moment in a beautiful rendering of 'Home, Sweet Home,' to an appreciative audience, when his attention was drawn to the serious predicament of his perspiring countrymen on the river. With a patriotism that cannot be too highly commended, he instantly changed the plaintive melody into the joyous strains of 'Merry may the Keel Row.' This so nerved the Meander crew, that they changed an otherwise inevitable defeat into a two-length victory."

"When the Indians resumed their second innings after lunch, they appeared in a hopeless position, as they required 327 runs, with only two wickets in hand, to avert

defeat. By the kindness of the Oxbridge captain, the band had played nothing but Indian airs all day to encourage the swarthy batsmen, but even this seemed of no avail. In the second over after lunch Lockland clean bowled Mr. Meandranji before a score of runs had been added, and when the last man walked in from the Pavilion, it was 'all Lombard Street to a China orange' that the match would be over in less than half an hour. But it is the unexpected that so often happens, and when the band struck up a musical setting of 'Bande Mataram' a sudden change came over the scene, and some of the most sensational cricket on record took place. Bowler after bowler was tried, but the remaining batsmen appeared to be possessed of unearthly powers, and boundary after boundary was scored. The winning hit was made by Mr. Squashfat Hussle'em two minutes before time, amidst a scene of wild excitement."

"The French horse's victory in the Loamshire Stakes is entirely attributable to the fine rendering of the 'Marseillaise' by the Besses of the Barn Band stationed near the winning post. When the horses entered the straight Mr. Edouard Noir's colors were seen bobbing about in the background hemmed in by the 'also ran' division. No sooner had they come within earshot of the famous band than the stirring martial strains acted like magic on both horse and jockey, and they simply shot through their equine environment, and like a streak of the proverbial greased lightning, the 100 to 1 chance passed the post half a nostril ahead of the favorite. Such stirring incidents as these only serve to cement the entente cordiale."

"Johnny Jackson and Jimmy Brittle had a rare set-to at Wonderland last night; the latter winning on points in the forty-third round. The odds were slightly in favor of the heavier man, who, it is believed, would have won had not the gentleman in the gallery, who sang 'Way down upon the Swanee River,' cracked on a rather high note, during the last round, as up to this point the colored man was leading slightly."

Hutcheson to Play New Concerto at Worcester.

Ernest Hutcheson has announced that he will play a new concerto by Arthur Bergh, of Baltimore, at the Worcester music festival in October. Another engagement just made for Mr. Hutcheson is with the symphony series in New Haven next winter. For this appearance Mr. Hutcheson will play the Tchaikowsky concerto in B flat minor. As previously told in THE MUSICAL COURIER, Mr. Hutcheson has succeeded the late William Sherwood as head of the piano department at Chautauqua Assembly, N. Y.

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An Amourette of Chopin.

[From the London Times.]

A tiny fragment of real history has come to light, which, although it adds practically nothing to what is already known of Chopin and his music, ought at any rate to prove interesting to sentimentalists. Those who care to see what Chopin's handwriting was like at the impressionable age of twenty-seven and care to follow the incidents of a slender love story, which formed an episode in his career, may satisfy their curiosity by buying a volume just published. It is a small oblong volume, bound in red morocco with gilt tooling on the borders and corners, and the name "Maria" in Gothic letters on the side, and the whole thing is, with the addition of a few pages of explanatory matter and the omission of some blank leaves, a facsimile of a volume in the possession of Madame St. Orpizewska.

The explanatory matter consists of notes and a preface by Kornelia Parnas; and between the title page and the preface is a reproduction of Maria Wodzinska's portraits of herself and Chopin. The portrait of Chopin is one of the best that was ever taken of him; the eyes are speaking, and the whole face indicates the composer's frail health and nervous temperament. Maria's portrait, too, contains indications of character, and must be a faithful likeness; judging from what her niece, Madame St. Orpizewska, says in a letter to the editor: "Poor Maria's was a passive nature without temperament, and she let herself be easily influenced. This want of energy and independence was the cause of her engagement with Chopin being broken off; it was not in the least due, as some people maintained, to family pride on the part of her father and my grandfather. . . . If he persuaded his daughter to break off her engagement, the reason of it lay in the delicate state of Chopin's health, which gave cause for anxiety, and Maria, who at that time was almost a child, allowed herself to be persuaded." Want of health and want of energy—those were the keynotes of their romance; and if the first forbade a happy ending, the second did not admit of a tragic.

The pair met first as children, when Maria came to fetch her brothers from the house of Chopin's father, where they boarded for a year; and when Maria's mother came to Warsaw the two families became acquainted and would spend their Sundays together. On these occasions Chopin found himself sooner or later at the piano, playing to the little girl, who was nine years his junior, or accompanying her as she sang his songs. They both left Poland in 1830, Chopin to make a tour through Bohemia and Germany on his way to Paris, Maria to settle eventually with her family in Geneva. Here she took lessons in piano playing and composition from Field, and sent Chopin some variations on a theme, which he turned into his brilliant valse in B flat. They met again in 1835 at Dresden; and this meeting gave birth to the valse in F minor, which he dedicated to her and left in her hands. Other compositions, which belong to this period and show to some extent his state of mind, are the two nocturnes in C sharp minor and D flat, and the study in F minor, which he called a "spiritual picture" of Maria. Next year they met once more at Marienbad, Chopin making the journey on purpose to meet Maria and her mother; and this time it seemed as if things would come to a head. They took long walks together, the portraits referred to above were drawn, and Maria's album was offered to Chopin for the usual contribution which all young ladies extorted from

their friends. But the inspiration would not come, the composer's nerves were too much for him, and the pages remained blank.

However, after Chopin and the girl had been together a month and had moved from Marienbad to Dresden, he, feeling that the moment was ripe, summoned up his courage, and on September 11, the eve of his departure for Paris, asked Maria Wodzinska to become his wife. She replied that she could not run counter to her parents' wishes (and they were already in anxiety about Chopin's health), but she promised to cherish a "grateful remembrance" of him in her heart. This is how Maria narrated the incident in after years, though other accounts vary somewhat. Anyhow, Chopin does not seem to have taken her answer as a definite refusal; for the next day he returned to Paris, where he settled down cheerfully to work, writing among other things the serenely beautiful nocturne in B major. Frequent letters, too, were exchanged with Maria, but in spite of his happiness he began to lose his calm of mind; and, in order to quiet himself and satisfy his cravings, he drew out from its drawer the album which Maria had given him a year before; and the result was the little book of which a facsimile has just been published.

Chopin thought of his childhood and the early days in Warsaw when Maria sang his songs in his parents' house, and under the spell of these reminiscences wrote out a piece marked "Lento con gran espressione" in the form of a nocturne in C sharp minor, which he had previously sent to his sister Louise as a kind of preparatory study for the F minor concerto. Three strongly defined phrases of this graceful but rather scrappy composition correspond in both works, and one phrase in the nocturne is like a passage close to the beginning of the song "Des Mädchens Wunsch." This is followed by eight of his early songs—"Des Mädchens Wunsch," "Der Bote," "Was ein junges Mädchen liebt," "Bacchanal," "Litanisches Lied," "Der Reitersmann vor der Schlacht," "Mir aus den Blicken," and "Liebeszauber." The first seven of these eight songs correspond more or less exactly with the published editions; there are several textual alterations in "Des Mädchens Wunsch," of which we have a later version in the album, and the opening and close of "Bacchanal" are slightly changed, but for the most part the changes are negligible. The eighth song, "Liebeszauber," is published for the first time. It is quite short and consists only of eighteen bars and, like the others, has the flavor of a folksong about it. It dates, no doubt, with the rest, from 1830, and though it is pretty enough in a small way it will not add to Chopin's reputation as "Polens grabgesang" or the "Litanisches Lied" would do if published for the first time today.

On receipt of the album Maria wrote Chopin a stiff little note carefully worded, expressing unimpeachable sentiments. The voice of the father can be heard in it, and Chopin doubtless realized that the seventeen year old Maria was not the kind of daughter to stand up against him. He seems to have accepted the situation philosophically, and shortly afterward he received his official dismissal. Next year Maria married a Count Skarbeck, the son of Chopin's godfather, and on the dissolution of her marriage with him accepted the hand of a Pole named Orpizewski. Chopin kept her letters, however, for they were found among his papers after his death, tied up with pink ribbon and with the words "Moja białe da!" ("my misfortune") scribbled on the wrapper.

Summer Engagements for Werrenrath.

Reinald Werrenrath's vacation at East Gloucester, Mass., has been interrupted by professional duties. Two journeys to Camden, N. J., for making records under his contract with the Victor Talking Machine Company were made during the hottest weather, and Mr. Werrenrath gave a song recital on July 21 at the Beverly residence of Mrs. Henry W. Sears. July 26 he sings at a concert in the town hall of Walpole, N. H., and he is to appear again at Walpole, July 28, at the Harvard reunion, to be held on the estate of Prof. Franklin W. Hooper. Mr. and Mrs. Werrenrath with their son will spend the month of August with Mrs. Werrenrath's parents, Mr. and Mrs. Hans Christian Petersen, of 1228 Grant avenue, Colorado Springs, Col., from which point many enjoyable trips will be made to places of interest in the beautiful surrounding country.

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"A few days after I was married my bride came to me and said: 'Dear, that new washboard you got for me is no good at all. I can't wash your socks on it.'

"Washboard?" says I, 'why, I never bought you a washboard.' But she led me out into the kitchen and showed me what she's been scrubbing away on all the morning. Great heavens! It was my new xylophone!"—Cleveland Plain Dealer.

Parisians Admire Lhevinne.

Josef Lhevinne, the Russian pianist, is a favorite in Paris, where, as soloist of the Lamoureux symphony concerts and in recitals, he has won liberal praise. "What a marvel is this Russian," writes the critic of the Paris Figaro. "Such ease, such suppleness, such power, such delicacy. And all this without a single pose. He is the ideal artist." Lhevinne's European engagements will prevent his arriving in America before January, when he will begin his midwinter tour.

Arthur Nikisch

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Of his pose and manner slickish,
Free from everything that's trickish,
Or that's Harry-Tom-and-Dickish?

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Whether it be slow or quickish;
For tradition he's not stickish,
Notwithstanding critics kickish.

In the nick of time is Nikisch
Coming o'er the ocean sickish,
Leaving London's vapors thickish,
With his men select and pickish.

Then "Hooray" for Arthur Nikisch!
He can lick the world that's lickish;
Thorns will find this Nikisch prickish.
Yet he looks so span and pickish,
Does Conductor Arthur Nikisch,
He's a brick—at least he's brickish!

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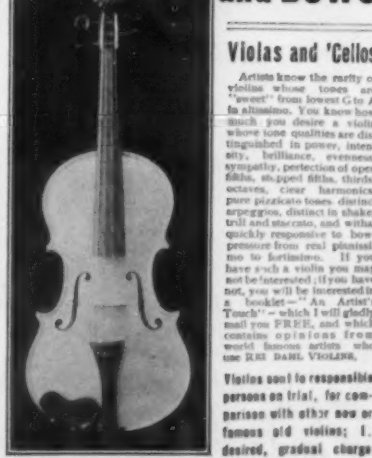
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